

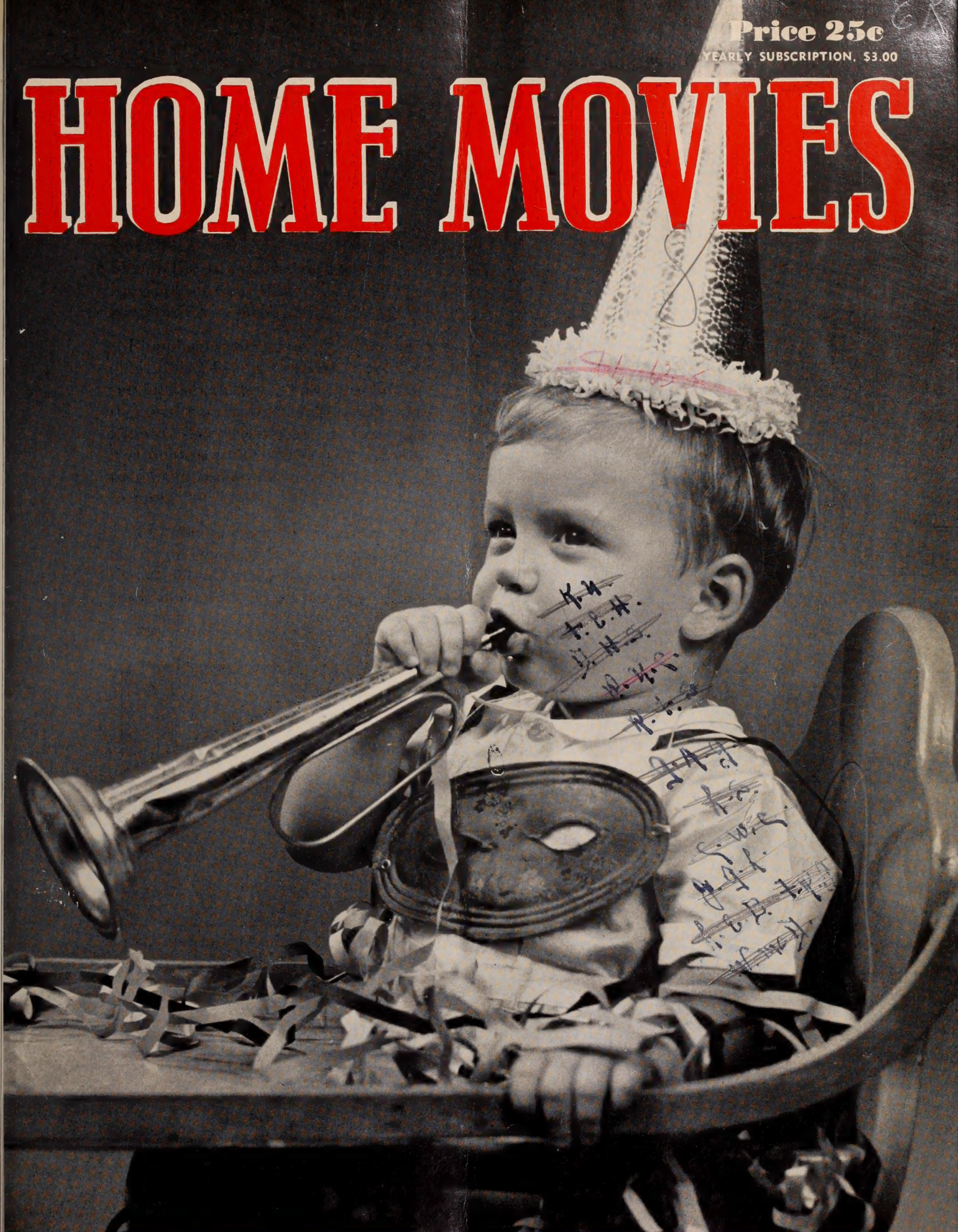
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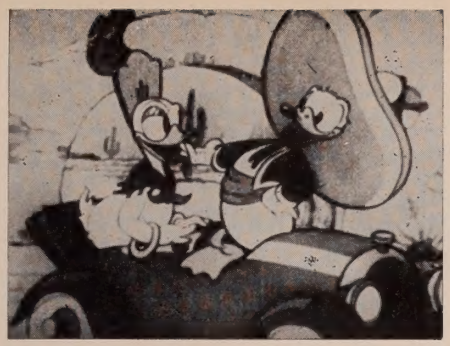
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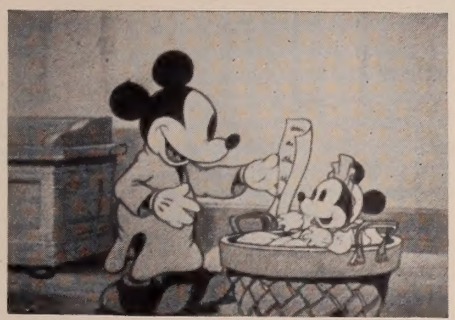
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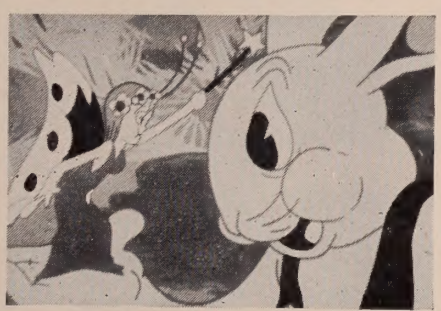
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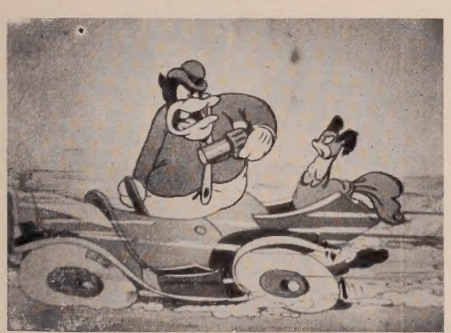
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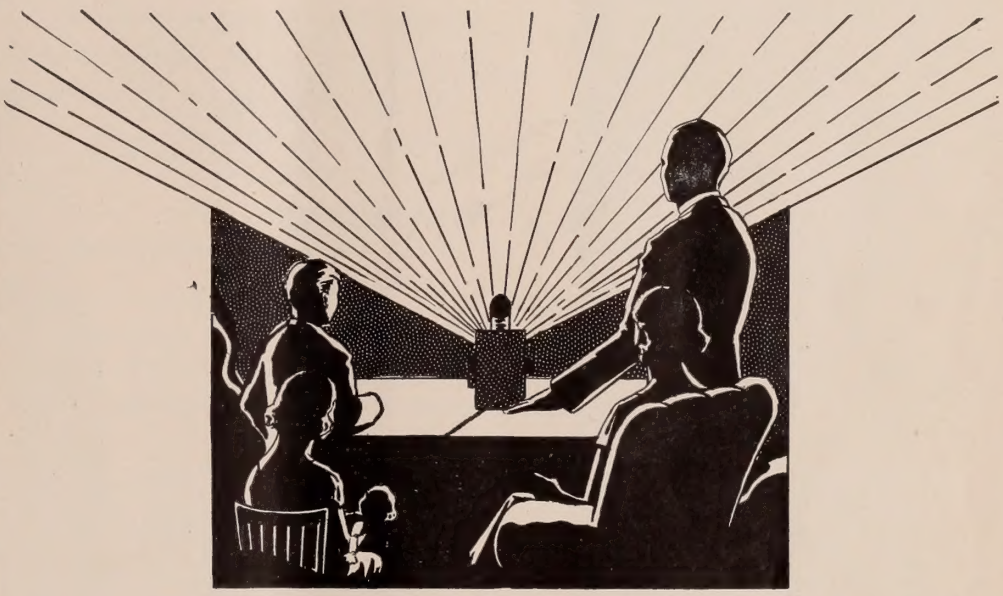
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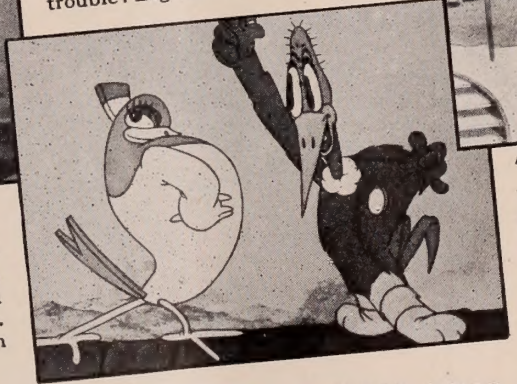


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H-M-1

Thank You, You Lovely People!

AND I DO mean all of you who took pen in hand or typewriter in lap and wrote to my two boy friends, Lewis and Burkett. Nice guys, aren't they? And they make good little pictures, too. They have some funny ideas, though. For instance—they don't want to get rich. S'a fact! So they have pulled their prices down to the point where they wont have to worry about that unlikely contingency. Well — that's their business and I'm not going to worry about it.

Let's see—where were we? Oh, yeah. They've just made another epic. IT's called "I Love a Parade." (Personally I hate parades and so what? Maybe YOU like the things). Well, this little number is 400 feet from end to end and it has the highlights of The Rose Parade in Pasadena, Atlantic City's Beauty Pageant, New Orleans' Mardi Gras, Detroit's Auto Jubilee Parade and some other famous parade, too, but I forget just which it was.

Parades seem to feature pretty girls and these parades don't violate the rules. You know, I wish the two boys would get married. I'm tired of looking at all this female pulchritude that is constantly creeping into their pictures. (Voice from the wings: "So am I, you liar.")

At any rate, "I Love a Parade" is a very inexpensive way to journey to all these spots and see what cooks. And I personally think that its a smart way because the last time I went to a parade somebody stole my bridgework. Like all Lewis & Burkett epics it can be had quiet or noisy and in 16mm. or half past. Gander at the prices below and you'll see that the boys believe in sharing the wealth—the dopes.

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Remember? Its Lewis and Burkett who show up at 6018 Fountain Ave., in Hollywood 28, every once in a while.

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Information PLEASE

★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 6060 Sunset Blvd., Hollywood 28, Calif.

Ice Show Filming (W. W. Sheldon, Phila., Pa.)

Q—My 16mm. camera has a focusing f/1.5 lens. What focus should I use when filming action such as an ice show where the performers will be alternately at close then distant range?

A—If you are using color film, you will obviously have to shoot ice show scenes at the widest stop on your lens in view of the poor lighting usually found in ice show arenas. This being the case, depth of focus will be shallow. However, unless you will shoot from the ice, or the very edge of it—and undoubtedly you will be shooting from a grandstand seat—set your focus at infinity. This should enable you to get both near and far action in sharpest possible focus considering the wide stop used.

Titling (Robert D. Berger, Schnectady, New York.)

Q—Will you kindly answer the following questions concerning titling? (1) In building a home made titler for my Revere 8mm. camera, how can I determine at what level to place my camera so that it will be centered with title card? (2) What diopter auxiliary lens will be required to shoot titles 4 x 5 inches? (3) What size machine screw is required as a camera screw for a titler? (4) How can I photograph the titles that appear in Home Movies each month?

A—A big order, but here goes! To line up your camera with title card holder, Home Movies has prepared a series of Title Centering Guides for most 8mm. and 16mm. cameras. We have one for the Revere camera, and will mail you one for 10c. With this guide, you can sight through your camera viewfinder and determine when camera is properly lined up with the title card, regardless of size of same.

To photograph a title area 4 x 5 inches in size, use a 2.7 diopter auxiliary lens in front of your camera lens which must be set at infinity. (If your camera lens is fixed focus, it's pre-set, of course.) Then it will be necessary to place your camera 14" distant from the 4 x 5 title card. At this distance, lens will take in a little more than the 4 x 5 area—4⅛ x 5½ inches to be exact—but you can allow for this in making up your title cards.

Specify a ¼ inch No. 20 machine screw for your tripod screw. Titles which appear each month in Home Movies are designed for use in typewriter titlers—to be photographed at a distance of 8 inches with a 5 diopter auxiliary lens before the camera lens.

Removing Film Backing (Richd. H. Phillips, Binghamton, N. Y.)

Q—In processing Eastman Kodak black and white reversal film, I have encountered difficulty in removing the non-halation backing. Have you any suggestions?

A—Kodak laboratories advise that their present black and white reversal films are so made that the non-halation backing comes off automatically during processing. They advise that if it is not entirely cleared in the first developer, it will clear by the time second development stage is completed.

Kodak's older type films require use of a permanganet bleach to remove the backing.

Haze Filter (Jack Johnson, Riverside, California.)

Q—In making a distant shot using color film and a haze filter, need I remove the filter from my lens before switching to a closeup shot?

A—The haze filter may be left on your lens for both long distance and closeup shots. The use of this filter does not materially change the colors in a closeup.

Lens Conversion (I. E. Miller, McLeansboro, Illinois.)

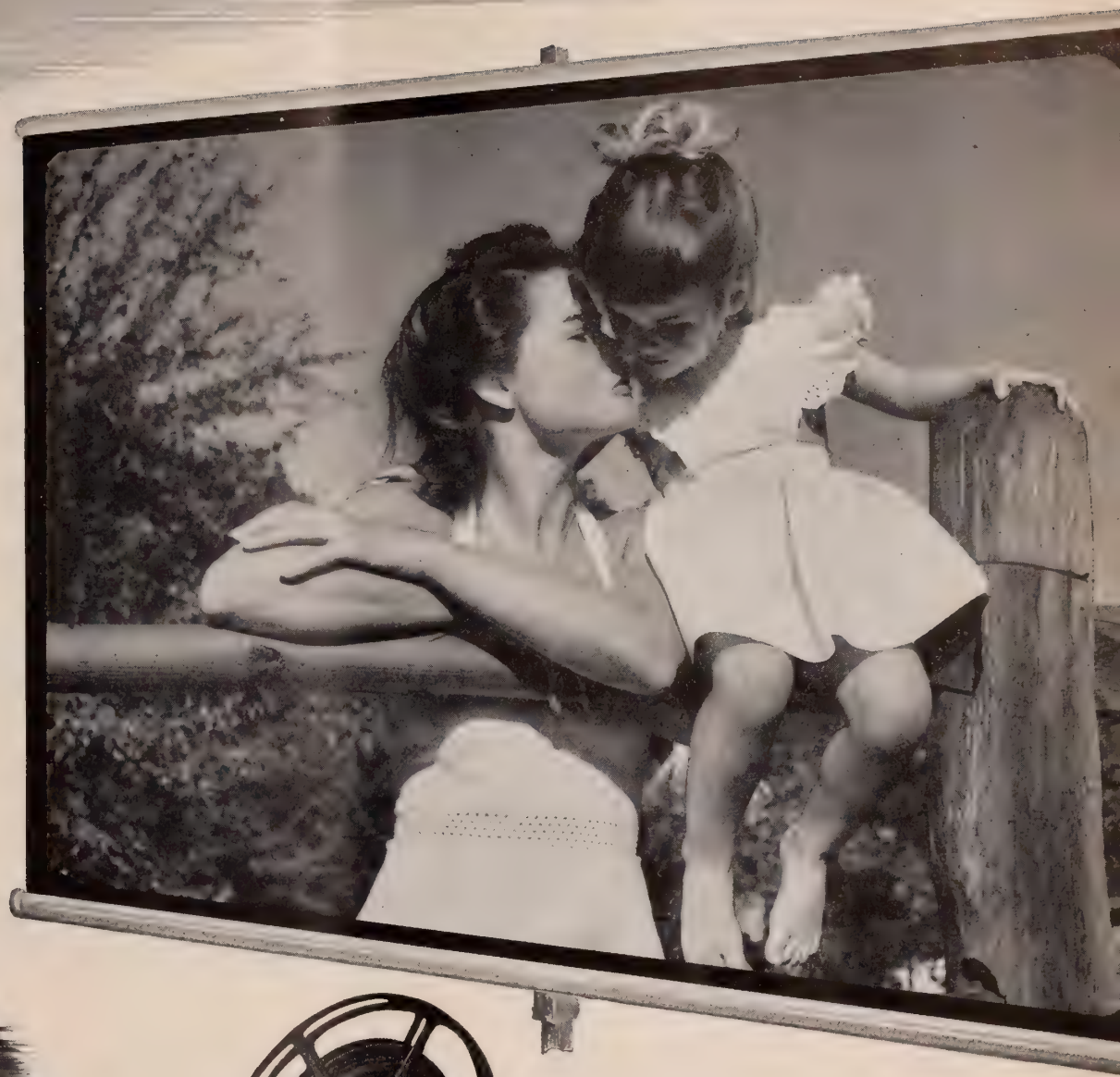
Q— I have an 8mm. Bolex camera and wish to use a 16mm. lens as a wide angle lens for indoor shots. How can I attach this lens to my camera and will I be able to secure the desired results? Would converting the 16mm. lens in this way change setting of the lens for either exposure or focusing?

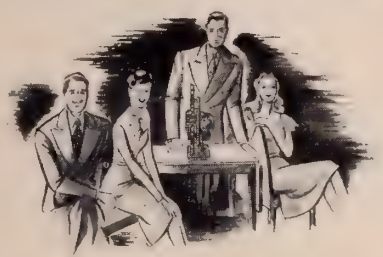
A—The 16mm. lens would not give you wide angle lens effects when used on your 8mm. camera. Actually, if the 16mm. lens is a regular or one-inch lens, it would have the properties of a limited telephoto when used on an 8mm. camera, having twice the focal length of your regular half-inch 8mm. camera lens.

The lens will probably require com-

• *Continued on Page 58*

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PROJECTION LENSES—for still and motion picture projectors. Above, 3" Sunray 107 f2. Wollensak Projection Lens.

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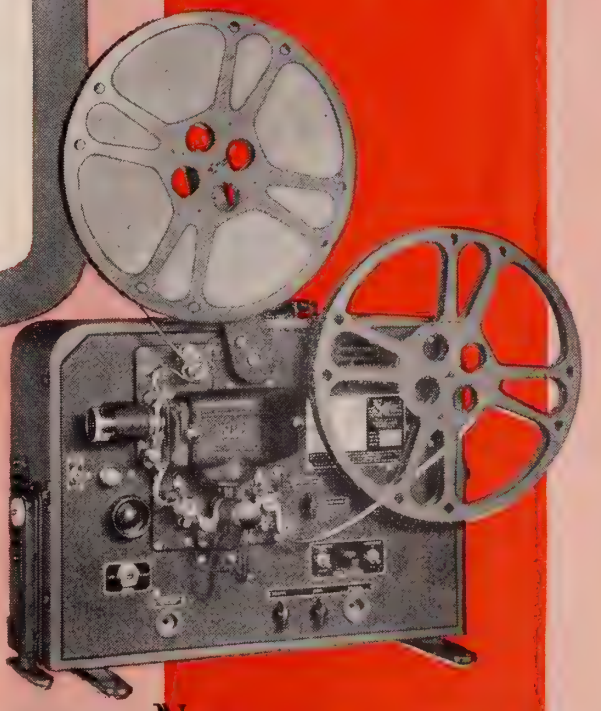
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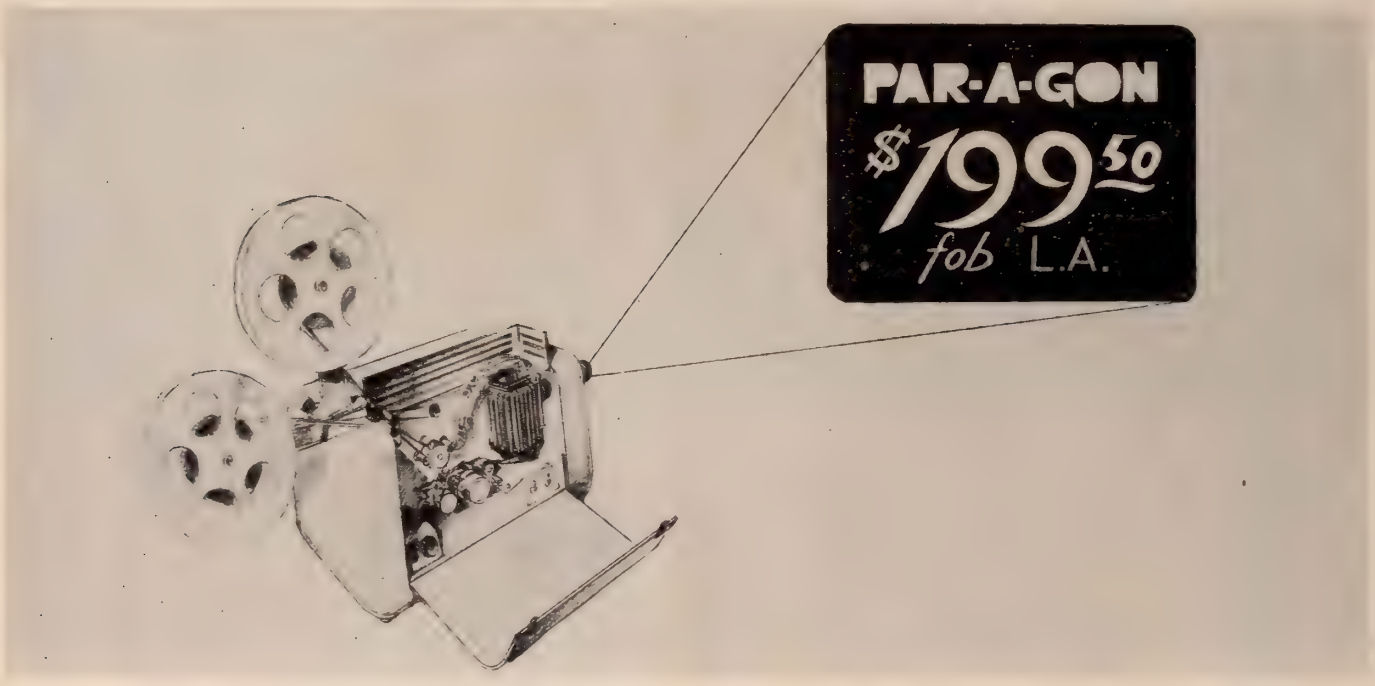
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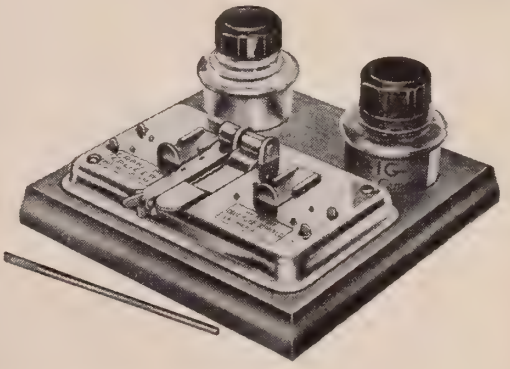
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• You'll get a double measure of enjoyment from your hobby by keeping your projector busy with regular showings of films for family and friends. By augmenting your personal movies with animated cartoons, comedies and other professionally produced films, you'll always have a library to draw upon for an evening's program of entertainment. Good professional film subjects are comparatively inexpensive, are sold by most camera stores.

Showing Is Part Of The Fun

There's A Wealth Of Films Available For Home Showing That Will Keep Your Projector Busy Entertaining Family And Friends

By J. H. SCHOEN

ARE YOU really getting all the entertainment your movie projector affords? Or do you use it only when a new roll of film is returned from the processing laboratory, then put it back on the shelf for another indefinite period? Owning a projector, you have the means to entertain your family and friends, night after night, if you wish, with films which are becoming increasingly available from your photo dealer and local film libraries.

There's a great deal more to the hobby of home movies than merely shooting, then giving them a brief screening after they are processed. Your projector could, in itself, furnish endless pleasure even though you didn't own a camera. In the past few years, the number of 8mm. and 16mm. films made available for home projectors has increased until today it is possible for the movie amateur to own a modest library of entertainment films at reasonable small cost. Today, many film subjects cost little more than the price of a roll of film for your camera.

For those who do not want to purchase such films, most of them are available on loan from rental libraries maintained by camera stores in every important town and city, and there are several libraries, whose advertisements appear consistently in Home Movies, who rent films by mail.

No matter whether you will rent or buy, there are movies which you will

• *Continued on Page 40*

KITTEN antics can furnish entertaining footage for your home movies and here's a likely background photo for a main title for your movies of kittens. Letter your title text over the illustration or on a panel of cellophane or glass and lay it over the illustration. Shoot at a distance of 30 inches with a 1¼ diopter supplemental lens.



● A prize shot in which the child's dog furnished the surprise action. Pets, when pictured, with children, supply human interest and a basis for continuity that may be extended into a sequence of shots. Babies and old folks are easiest to photograph; neither are bothered by inhibitions.

Shootin' What Comes Naturally

Kids Are Good Actors If You Don't Try To Pose And Direct Them. Here Are Some Pointers On How To Get Pleasing Continuity In Your Films Of Children

By WILLIAM L. LUCAS

A LOT OF movie amateurs may never have opportunity to travel with their camera and shoot the grandeur of the Canadian Rockies or the color and charm of Old Mexico. Their cine traveling usually is limited to within a short radius of their home town which may offer nothing more inspiring pictorially than the local power plant or the picturesque apple stand out on route 20 at the edge of town. Yet these same filmers will derive as much fun filming the family and especially the kiddies as the traveler does who shoots the Grand Canyon or Yellowstone's Old Faithful geyser.

A great many movie cameras originally were acquired for the express purpose of making a movie record of the children in the family. One predominant fault has been that these enthusiastic movie makers continue using "still camera" methods in shooting movies—shooting "Junior" standing stiffly at attention; aunt Jane waving and smiling at the camera, etc. Junior would make a more interesting movie subject with jam smeared on his face, providing, of course, you surprised him in the act of stealing jam rather than having planned the shot purposely and used the jam as "makeup."

It's an axiom that babies and old folks are the easiest to photograph: neither are bothered by inhibitions, thus act naturally. A youngster up to three years of age won't pay too much attention to a camera—or a director. He'll just go on doing what he wants to do, completely oblivious of the camera. Thus there's little difficulty filming these very young folks aside from the problem

of working a little continuity into the picture.

But boys or girls four years of age or older may give some trouble when an attempt is made to photograph them. They're stiff. Tell them to turn and they do it like they'd had training in the army. They're inclined to keep their eyes on the camera and their minds on what's for dessert.

The best method of catching these youngsters on film is when they have something to do which absorbs their interest. Give them a plate of ice cream, a Sunday comic, a jig-saw puzzle or a ball. They'll become interested in what they're doing and you'll find it much easier to record their natural behavior and expressions. Take any one of the aforementioned props and you have the essence of a scenario—or at least, interesting continuity. For instance, one could build a short reel around the Sunday comics with the youngster shown getting out of bed early in the morning, putting on his bathrobe and struggling with the front door. He brings in the Sunday paper and in his search for the comics litters the floor with it. After the comics are read he raids the icebox breakfasting on such unorthodox fare as milk, pickles and candy bars. By this time he has awakened the rest of the family, the house is a wreck, and it's all the Sunday comic's fault. But the young star isn't bothered by the havoc he has wrought as he points out the REAL mischief that Nancy, in the paper, caused. Similar bits of continuity could be built around ice cream, a jig-saw puzzle or a ball.

On my daughter's fourth birthday I shot 100 feet of 8mm. beginning with her talking on her toy telephone and inviting a few of her friends to her birthday party. After she is through talking she gets busy cleaning the house with her broom and carpetsweeper, then bakes a cake in the oven of her toy stove. Next she is shown getting dressed for the party. When a girl that age is struggling with buttons and shoelaces she isn't worrying about photofloods and a camera. After getting dressed she awaits, on the porch, the arrival of her guests and greets them enthusiastically when they come.

They play the usual kiddies' games. The group sit down for the customary ice cream and cake, and it isn't necessary to tell them what to do. I used plenty of close-ups in shooting a similar setting. After the party was over my daughter was shown in her pajamas crawling into bed, and the scene faded out as she pulled up the covers. Not a grownup appeared in the picture. She, and her friends, were kept so busy doing what they liked to do that they were scarcely aware that the movies were being taken.

On the other hand, if you come up with a kiddie scenario that requires considerable rehearsing of your child in acting demands more suitable for adults, you're not going to get a good film unless the child has exceptional histrionic abilities. Of course, the results might seem excellent to Mother and Dad, but actually they probably wouldn't rate two stars from a critical audience. So keep them occupied at something familiar. Don't rehearse unless absolutely necessary. When it is necessary to give directions while the camera is running, have someone other than the cameraman issue the directions, then the subject won't stare at the lens. Don't worry if the action varies somewhat from your plans. You're very apt to get a better movie if you let your subject wander a little than if you keep him confined strictly to the scenario.

Many homes aren't large enough to allow shooting anything but semi-closeups and closeups, and although closeups are necessary some medium shots are needed for variety. So if you are unable to move back with your camera far enough to include a goodly portion of the room, you should use your wide-angle lens. Such a lens will enable you to shoot the entire Christmas tree, for example, instead of half of it, thereby eliminating the necessity of panning with the camera. With a wide-angle lens it is possible to catch the electric train at the foot of the tree as well as the bright star at the top. Such a shot, followed by a closeup of the youngster playing with the electric train, will project much better than a succession of nothing but closeups.

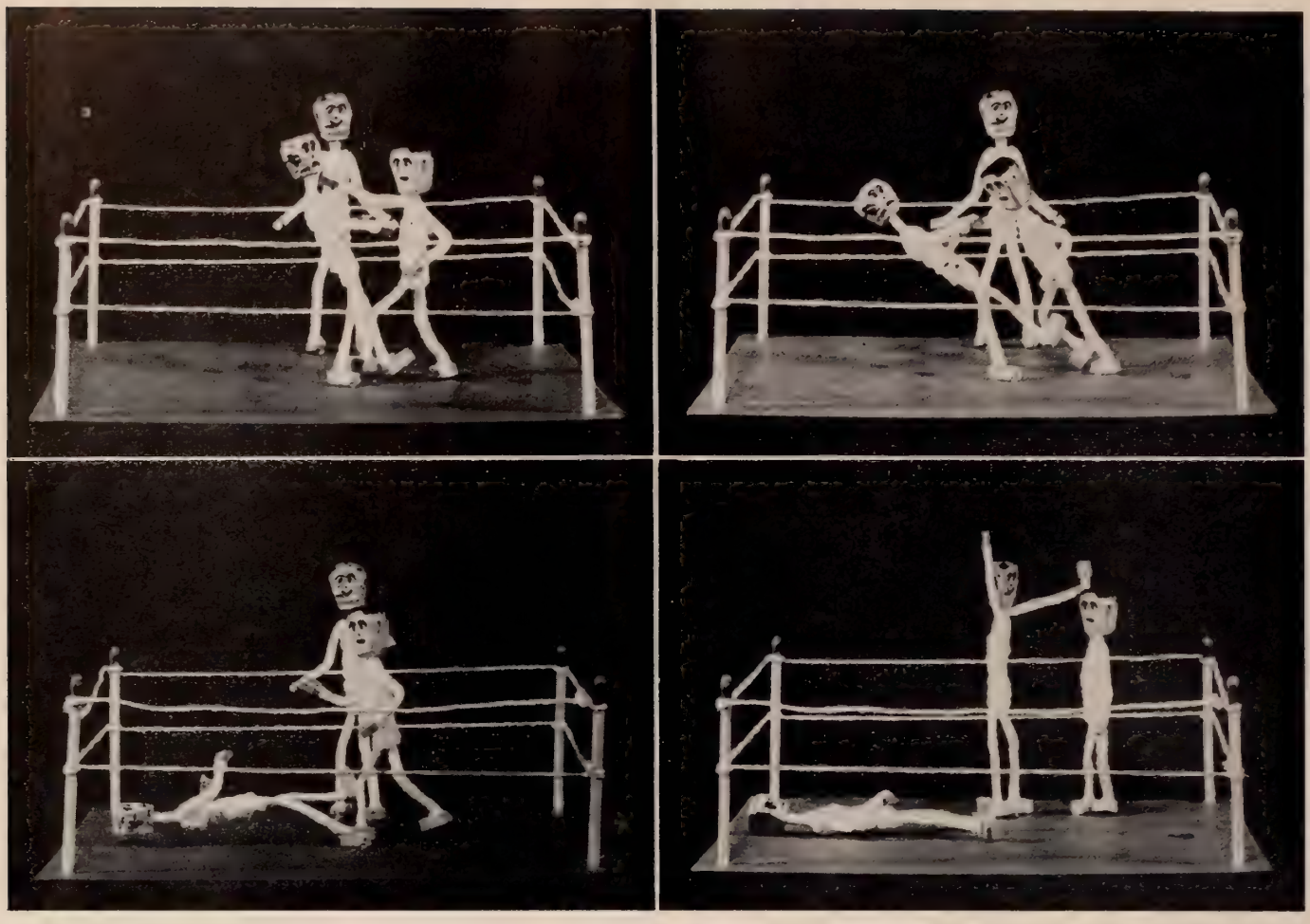


● "Give them something to do" is a good rule to follow when planning a movie of children. As in this shot, the child usually becomes so engrossed in its new-found plaything, it becomes totally oblivious of the camera.

A play-yard in the summertime, or a wading pool, will keep hard-to-photograph kiddies so intently occupied that you can record them in natural unrehearsed action. Sleds and snowballs in the winter, birthday cakes and ice cream, school books and skates—these are the events and props which go together with youngsters to make interesting action for home movies. Action that enables you to shoot movies with *continuity.* ★ ★ ★

● Here's one answer to that problem of "How to make movies of a group of kiddies." Give each of them something interesting to do—something that will make interesting action on the screen—and the problem is solved. Lacking lariats, you could try a pie eating contest, a sack race or tug of war.





● One of the easiest of trick effects is animation, accomplished with any cine camera that can photograph one frame at a time. Here a "cast" of characters was made up from pipe cleaners. Small pieces of cork were used for heads, arms and legs. Such figures are easy to manipulate and their flexible arms, legs and bodies can be adjusted more readily than more rigid figures. Rubber cement on soles of feet hold figures erect.

Cine Tricks With Stop-Motion, Animation

Fourth Article In Special Effects Series Describes How Professsional Touch May Be Given To Filming Of Maps, Drawings, Puppets, Dolls, Inanimate Objects

By LARS MOEN

AMONG the basic devices of camera trickery are two which are so closely related that we shall consider them together—stop-motion and animation. Their similarity consists in the fact that each is an illusion created by stopping the camera, altering the subject, then starting the camera again. The essential difference lies in the fact that in stop-motion shots we are dealing with a moving subject, whereas in animation the subject is static and its motion is an illusion in the mind of the spectator.

Animation also differs from time-lapse filming (which we considered under Altering Camera Speed) in that the subject, in time-lapse work, possesses the quality of movement or change, which we enormously accelerate with the camera.

As a matter of convenience, it will be useful to adopt here a term often used at the Walt Disney studios in dealing with films which are part animation and part normal cinematography of real persons, places and things. To avoid confusion, everything which is not animation is referred to as "live action." The term will be used here, because it is expressive and virtually self-explanatory.

First we shall consider our basic trick device Number Three—stop-motion. This is a live action shot during which the camera is stopped, some sort of change is made in the scene or subject being filmed, and the shot is continued, the effect being dependent upon the illusion that the action was continuous.

In the case of the devices previously discussed—Reverse Action and Altered Camera Speed—we have seen that two quite different results are possible. That is, we may use trickery to create a realistic effect, for the sake of greater convenience in staging, or we may stage a shot normally and use trickery to give it an effect which may be comic, fantastic, or possess other entertaining qualities.

This is not generally true of stop-

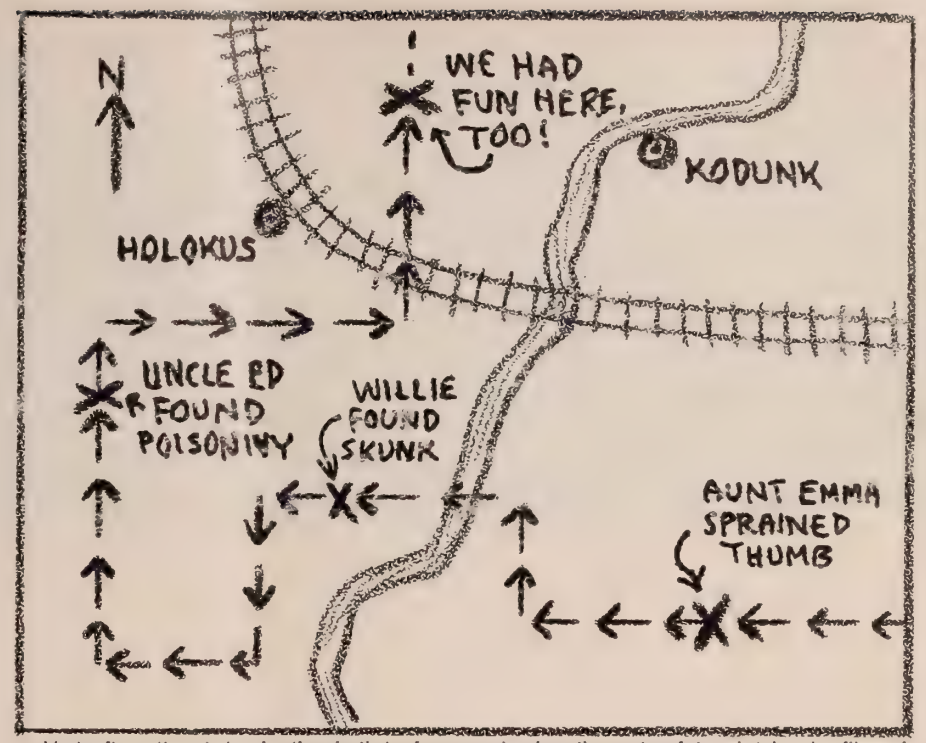
motion. The effects created by it will be comic, surprising, fantastic, and the like, but rarely realistic. For this reason, the uses of stop-motion are mainly in the comedy, in the frankly "trick" subject, in dream, hallucination and vision sequences, and in the world of fantasy generally.

The effects which may be created by adroit stop-motion work are fairly numerous. Some of the major ones may be listed as follows:

1. Something in the scene is made to disappear into thin air. For example, a young man and a girl are sitting on a park bench. He makes ardent love to her. As he reaches out to embrace her, she vanishes. Bewildered, he fumbles in his pockets for a cigarette. Placing one in his mouth, he strikes a match, and he is about to light the cigarette, it disappears. Completely baffled, he reaches in his hip pocket for a flask, holds it to his lips, tips back his head, and the flask vanishes. Since the effect is mainly a comic one, such repetition enhances the effect, forming what becomes a running gag.

2. Something appears out of nowhere in the scene. Continuing the action of the previous example, we see the young man sitting dejectedly on the bench, head in hands. Out of nowhere, there appears on the ground in front of him a large cloth bag, marked "$5000." His expression brightens. Then, suddenly, an old witch appears, sitting beside him on the bench.

3. Something in the scene is changed into something else. Continuing our previous scene, the old witch tugs at the young man's sleeve and urges him to pick up the money. He does so, but as he seizes it, the bag of money changes into a large turtle. As he looks at it with a foolish expression, the old witch changes back into the young girl. The girl looks at the turtle, then at him, decides he is "touched" and walks indignantly away.



● Most often attempted animation is that of a map to show the route of travel taken by filmer in shooting outing or vacation movies. Animation of a dotted line gives such maps greatly increased interest. As illustrated here, even a map need not be devoid of touches of humor.

4. A great quantity of objects come out of a limited space. This is the exact reverse of the foregoing. A car drives up empty, and twenty or thirty persons get into it.

6. Time relationships are altered. A young man steps behind a tree, then immediately reappears wearing a different costume.

7. Spacial relationships are altered. A young man walks behind a tree, then immediately reappears from behind a different tree, at some distance from it.

The list is doubtless incomplete, but it should suffice to indicate the possibilities. The manner in which all of these are accomplished should be almost self-evident. In 1, the young man "freezes" into a motionless attitude, the camera is stopped, and the young girl exits from the scene. The camera is started, the young man takes out the cigarette, starts to light it, and again freezes. The cigarette is removed from his lips and the action continued; ditto the bottle. In 2, of course, the actor freezes, the camera stops, and the money bag is placed in position. Again he freezes, the old witch enters and sits down, and the ac-

● *Continued on Page 52*

● Typical of effects that can be accomplished by stop-motion, is illustrated in two frame reproductions below. In picture at left, girl offers lighted match to spark girl friend's cigarette when suddenly girl friend vanishes into thin air, leaving first girl bewildered. Effect was accomplished by stopping camera in midst of scene, removing one girl while the other "freezes" her position, then starting camera to complete the scene.







● FIG. I—This series of photos demonstrates two lighting techniques: Fixed lighting and changeable lighting. For the long shots, 2 reflector spots were placed at camera; another was placed high to the left.



● FIG. I-A—Here lighting setup is identical with that used in Fig. I. However, the two basic camera lamps were moved in with the camera when shooting the closeups shown on adjoining page in Figs. 2-A and 3-A.

3-LAMP ILLUMINATION FOR INDOOR FILMING

A Simple, Fixed Lighting Method That May Be Applied In Shooting All Your Interior Scenes

By DON MOHLER

WHILE IT is generally true that it is quite simple to light interiors for home movies, it is equally true that it is easy to light them badly. Much that has appeared in print on how to shoot movies indoors has been over-simplified, perhaps to encourage the beginner. But over-simplification frequently leaves important questions unanswered and what results is a certain monotony that becomes apparent in the filmer's average indoor shot.

One need not know all the ways in which lighting can be spoiled. One sure way is to assume that it is so simple that it can be gone about haphazardly. Lighting, exposure, composition and action are so inter-related that to give haphazard attention to any one is to spoil the effect, perhaps, of all the others.

On the other hand, you do not need to know all the professional tricks for getting special lighting effects in order to produce clear, sharp, sparkling indoor movies. It is only necessary to understand the limitations of the lamps with which you work in amateur movie making. Then make full use of variety that is possible within these limitations.

You must always: (1) have enough light; (2) balance your light; (3) expose correctly. And it is important to give undivided attention to your lighting as one essential step in getting ready for final shooting. Usually that step comes after you have decided on your scene and your action, your composition and your camera angle. Then place your lamps to do the most effective job; at this step regard it as a separate must —do it, and then forget it.

Naturally this step is impossible if we do not have a plan for placing our lights. That's where the trouble starts. Once we get a clear idea of the really simple and easy things that lamps must do, we can avoid this trouble. Then we can put lamps where they'll do the best job and the factor of luck, good or bad, can be largely eliminated from our lighting.

One lazy way around the problem of placing lamps is to put one or two right at the camera, clamped to the tripod, and shoot everything "flat." It works out rather well when it is used by itself, particularly in color. After awhile, however, such shots can become monotonous on the screen. This monotony can be relieved, of course, by side or backlighting but even then, each time the camera is moved toward or away from subject, the relative positions of the back or sidelights must also be changed. This means that the ratio between the camera lamps and the side or back lights is destroyed. Also, each time camera position is changed (and the front lighting units along with it), two problems arise. If you have ever had the experience of coming to the end of a lamp cord when freedom to move just a foot more would allow getting the shot just the way you want it, you know how clumsy it can be to have extension cords trailing along with the camera each time it is moved.

Or if you have ever forgotten to change the diaphragm setting to allow for a new shooting distance as you move in, or out, you probably know that doing all your filming with lamps right at the camera forces you to divide your attention between the scene you are trying to film and the mechanics of filming it. That's bad!

There is another fundamental way to light pictures that avoids these problems. It allows you to set and forget your lighting so that you can concentrate on what you are taking. At the picture taking instant your mind is free of any thought to lamps, lighting or exposure. Also the camera is free to move in from a long shot, to a medium shot, to a closeup, without giving any further attention to lamps, lighting or



● FIG. 2—Here lights remained in the original positions; only the camera was moved. Lighting balance remains the same. Note how face of subject is more evenly lighted than in opposite photo.



● FIG. 2-A—The camera lights were moved in toward subject along with the camera for this medium closeup shot. Note extra brightness in subject's face with a consequent loss of sparkle in the hair.

exposure. According to this plan you first set up general over-all illumination. The second step is to provide side lighting or background lighting or both. The third step is to determine exposure and set the camera. Here's how it works:

First, set up the camera and subject for a long shot. Then put two No. 2 photofloods close together right at the camera position, and a little above lens level. If you are shooting color and are using reflector photofloods or No. 2 photofloods in good metal reflectors, your "long shot" subject cannot exceed six feet distance from camera at f3.5 or twelve feet at f1.9. With reflector *photospots* your long shot can be as much as seventeen feet at f3.5 because these lamps are so made that the concentrated light is nearly eight times as intense straight ahead as with reflector photofloods.

These lamps used at the camera position for the long shot will provide general over-all lighting for your scene. Since three No. 2 floods are all that can be placed on one average home lighting circuit, you have an extra lamp left over which can be used in a number of ways. Use it to relieve flatness, give depth and interest to the scene, and suit it to the subject matter so as to get a variety of lightings in a very simple manner. This third lamp may be used as (1) a back light; (2) a light shining on the background; or (3) a forty-five degree front light, according to the subject matter and the effect desired.

Incidentally it is quite important that these three lamps be identical in type and size. This, too, is for the sake of simplicity. It is much easier to arrange a lighting setup with identical lamps than to mix lamps of various wattage and coverage. Since you want all the light you can get, three No. 2 floods are suggested.

With two lamps at the camera position, the other lamp must be placed about three quarters as far from the subject or background, if it is to produce equal lighting intensity. To get twice as much brightness in the scene from this "off the camera" lamp, it must be used at half distance. That's another reason why reflector photospots are recommended because they can be used quite a bit farther away from the subject than reflector photofloods, and the problem of getting the lamps out of the picture (especially when used as back lights) is more readily solved.

With the lamps set, you are now free to shoot your long shots unhampered. For medium shots all that is necessary

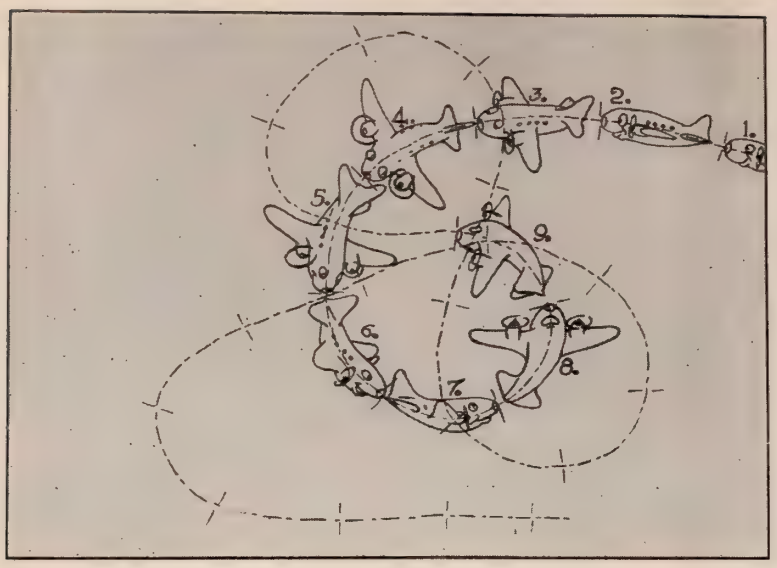
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● FIG. 3—Here, lights remain in original position. Only the camera was moved in closer for the shot; exposure was unchanged. Note how light reflected from letter softens facial shadows.



● FIG. 3-A—Moving the lights in close produces obvious harshness in this shot not found in the opposite photo. "Burned out" facial features can easily result from this method of lighting closeups.







Adventure In Animation

Would You Like To Make Animated Movies With Your Camera? Here's A Simple Animation Project To Test Your Skill

By WILLIS E. SIMMS

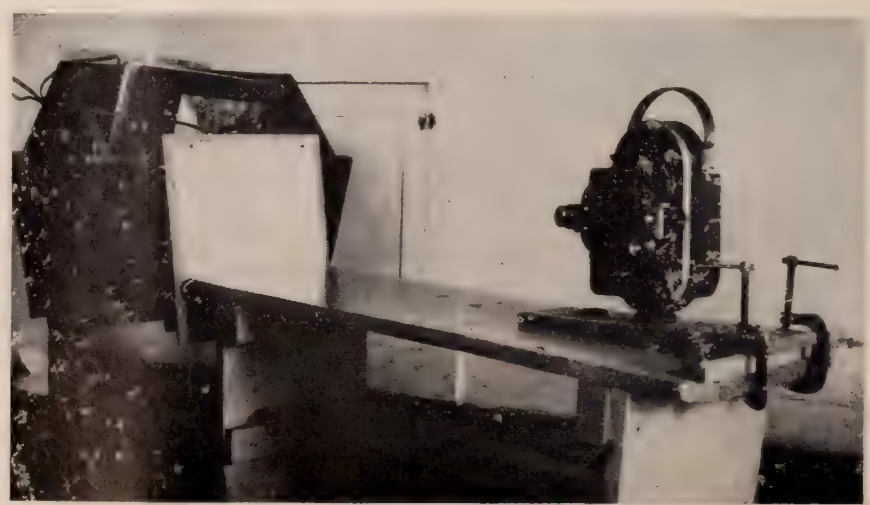
THIS IS for the movie amateur who has a yen to try his luck at producing short animated sequences that will add interest and originality to his movies. Animation, as produced commercially, requires a great deal of skill and expensive equipment. However, the ambitious amateur can achieve creditable results without much more than his camera (which should have a single frame release), a supply of drawing paper of the type usually supplied for loose leaf binders, with holes punched along one edge, and a tracing board which can be constructed by the amateur himself.

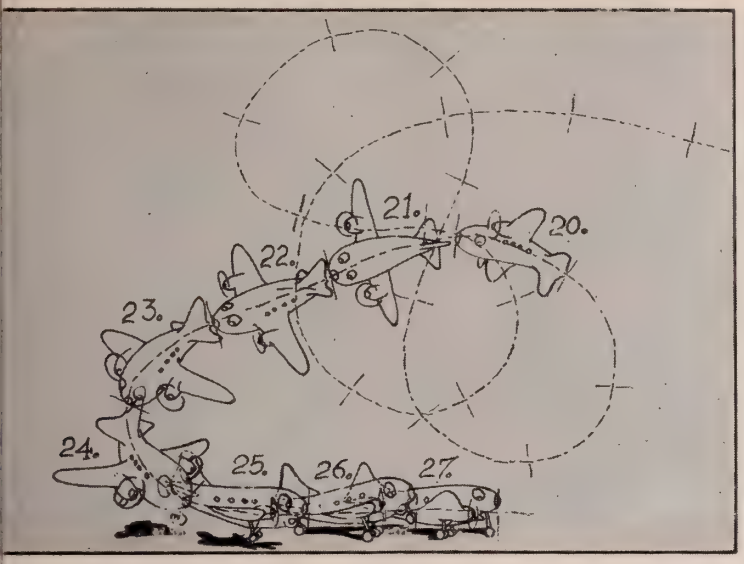
This last item is of utmost importance. It consists of a frame encasing a panel of glass and equipped with pegs at the top corresponding to the holes in the drawing paper. The pegs serve to hold each sheet of the drawing paper in accurate alignment with the others so that each drawing will be in exact register with relation to the others. The board is elevated at one end, as may be seen in Fig. 4, with a lamp of small wattage beneath to furnish the necessary illumination.

We will now take up the technique of drawing a sequence of pictures that will give the illusion of motion when projected in fast succession. The reader should begin with very simple forms of motion at first and not try anything more advanced until he has mastered the simple form. To begin, one may use a life-like airplane as the character.

First take a sheet of the drawing paper and place it on the tracing board, placing the holes over the pegs. Now draw a rectangle the shape of a movie film frame around the area your picture will enclose. Suppose you are going to make a scene of the airplane making loops and hairpin turns, as suggested in the accompanying illustrations. Take your pencil and draw a line curving up and down and around over the path of the plane's proposed flight. For an airplane drawn with a length of one and one quarter inches, a good speed for the plane would be one and one half inches along the line of flight for every four frames. Using a celluloid rule that can be bent around curves, mark off every one and one half inches along the line of flight. Draw pictures of the airplane with its nose at each of these marks and as it would look in those

● Fig. 2—Here is shown a very rudimentary set-up for filming the drawings. The drawing board is used here as the holder for the drawings while being photographed. The camera, attached to a short board, is clamped to the table to insure rigidity and also that it will remain in accurate alignment with the drawing board.





● Fig. 1—Here are the three basic drawings described by author. They show the key positions of a tiny plane executing a series of loops in mid-air and serve as guides for making the series of drawings necessary to produce an animated sequence of the plane in flight. Drawings are made on looseleaf binder or ledger paper, as pictured below in Fig. 3. The holes, punched along one edge of paper, fit over pegs on the drawing board, to insure alignment.

different positions along the flight path. When you come to a place where the line of flight crosses over itself, trace the flight path on a new sheet of paper and continue drawing the airplanes. (See Fig. 1.).

Now number the airplanes 1, 2, 3, and so on and trace each one off on separate sheets of paper. Remember always place the paper on the pegs so each picture will be in register. As the pictures are traced on the sheets of paper, number the sheets 1, 2, 3, 4, and so on, so you will be able to keep them in order. Now that you have every fourth picture drawn, put all the sheets together in order and flip them as you would a deck of cards and watch the plane loop around in a rather jumpy flight. Since you want the motion to be smooth it will be necessary to draw the additional pictures that come in between every fourth one in the drawings.

Take sheet No. 1 and sheet No. 2 and put them on the pegs of the tracing board. Then put a blank sheet of paper on the pegs and turn on the light beneath the tracing board. On the blank sheet draw a picture of the airplane in the position it would be and as it would look after progressing one fourth of the way from its position on sheet No. 1 to its position on sheets No. 2. Label this new sheet No. 1B. Now remove sheet No. 1 and leave only sheets No. 1B and No. 2 and put another blank sheet on top. On this sheet draw the airplane as it would look after progressing one third of the way from No. 1B and No. 2 and label this sheet No. 1C. Now remove sheet No. 1B from the pegs leaving only sheet Nos. 1C and 2 and again put on a blank sheet and draw the airplane as it would look halfway between 1C and 2. Label this sheet No. 1D.

If your camera does not have a single frame device you may not be able to shoot less than two frames at a time, so you would have to draw only one picture between every fourth and photograph each picture on two frames. Doing it this way still produces fairly smooth motion. For the amateur who may not have the time or patience to draw so many pictures it would be better to draw only one between every fourth picture and shoot two frames of each. You would then draw a picture of the airplane as it would look halfway between No. 1 and No. 2 and label this picture No. 1B.

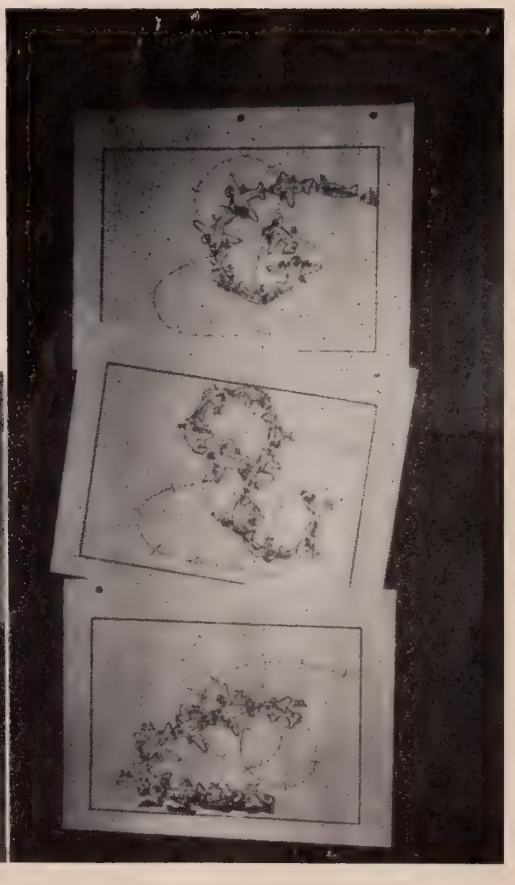
After having completed the motion over the sequence from 1 to 2, continue this same process from 2 to 3, 3 to 4, and so on until you have drawn all the pictures for your animated scene. Then put all of the sheets together in order 1, 1B, 1C, 2, 2B, and so on, or 1, 1B, 2, 2B, 3, and so on, if you are exposing two frames of each and drawing only every other picture. Then flip the pages to check on consistency and smoothness

● *Continued on Page 46*

● Fig. 3—(Right) Here are the three basic drawings from another perspective, showing the punched ledger paper used for same.

● Fig. 4—(Below) This simple drawing board may be made by the average movie amateur. It consists of a panel of plywood with a hole cut for a panel of clear plate glass. A 25-watt frosted bulb is mounted underneath to furnish illumination. The front and back uprights are also made of short lengths of plywood.







● The story of "Cinderella" was enacted by an all girl cast. Moreover, the young lady who played the Prince also doubled, in appropriate change of costume for the Witch. An ordinary slipper became one of glass.



● The Prince, having placed the "glass" slipper on Cinderella's dainty foot, proposes to her. Costumes were contrived from the girls' "dress-up" garments—discarded dresses, lace curtains, etc. No makeup was used.

Backyard Cinderella

How One Movie Maker Found Inspiration In A Fairy Tale For A Childrens' Party Film

By J. P. DAVIES

AS AN impromptu game at a children's party, or as a serious attempt to produce a worthwhile motion picture for the family library, there is no story that lends itself more perfectly to backyard dramatics than the old, old favorite, "Cinderella."

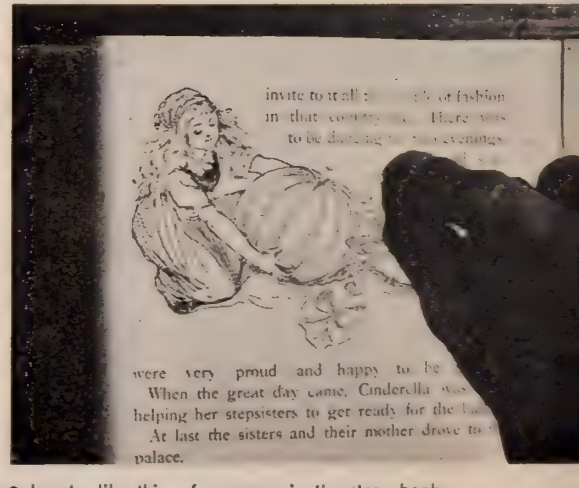
Every little girl at some time or other imagines herself in the title role. And the part of the Prince brings out the latent dramatic talent of any girl who is given the chance to demonstrate how ardently the prince of her dreams would woo the lovely girl who lost the slipper. You may be amazed at the enthusiastic sincerity with which your own little actress will register rapture in this role as she shows how tenderly the Prince fits the slipper on the only dainty foot in the world which it fits, and then sinks to his royal knees as he offers his hand and heart to the lonely Cinderella, while the haughty step-sisters humble themselves and beg forgiveness. Don't cast a boy in the part of this particular Prince unless you have to; a girl will put considerably more zest into the interpretation than will the average normal boy, for obvious reasons.

We made a very entertaining picture of Cinderella at our house one Saturday afternoon when three little girls came over to play with our nine-year-old Floy. Jacqueline was eleven, Jane was nine and Marion was eight. They wanted to "dress up" and play something, and one of them thought of Cinderella. They were delighted when I suggested that we make a movie.

While they were ransacking trunks and boxes in the basement for costume material, I slipped 100 feet of Kodachrome into the old Filmo 75 and strolled casually into a scene of bustling activity. The back porch and steps had suddenly been transformed into a costume department where old silk dresses, lace curtains, discarded cloaks and pajamas were being twisted and shaped into new forms. Floy looked up when she heard my camera buzzing and said not to take pictures before they were ready. I explained that it was necessary for the camera-man to get his tripod set up and to test the camera with a few practice shots before the real action began. So from then on they paid no further attention to me.

I got located where I could swing quickly from the confusion of the wardrobe department on the porch to the center of the lawn where the main action was to take place. I knew that the pictures I was getting of the bustling assembling and trying-on of costumes would be a story in itself, even if something should eventually distract the players from completing the performance. It took imagination to see that what was only a faded blue sports coat and an old pair of black silk pajamas could suddenly be transformed into a princely cloak, flowing over shining black apparel when draped over Jacqueline's slim young shoulders. Old lace curtains made courtly trains over the haughty step-sisters. A pointed hat of paper and a discarded evening dress transformed Jacqueline from the Prince to the Fairy Godmother. The magic glass slippers looked to me like blue velvet bedroom slippers with large white pom-poms, but I knew they must be glass when I saw Cinderella trying them on. In fact, they appeared a bit large for the step-sisters as well as for Cinderella, but it was evident that they looked all right to everyone else.

A folding card-table was set up on the lawn to represent the old-fashioned



● Inserts, like this, of passages in the story book substituted for subtitles, tied the scenes together for rounded continuity and motivated the story.

chimney nook where Cinderella had earned her nickname. A bellows, poker, tongs, and broom from the living-room fireplace helped a few pots and pans from the kitchen to indicate that it was not a card-table but a smoke-stained fireplace in the eyes of the children. A couple of small logs and a few sticks of kindling under the table were supposed to complete the illusion. It did not look very convincing to me, but I kept discreetly silent, and the action which took place around that make-believe fireplace could not have been more sincere and enthusiastic if it had been on a million-dollar movie set.

All of the girls knew the story, but every little while the action would suddenly stop while the actors consulted the script, a small book printed on linen with illustrations, of the sort which is sold in every book and variety store. I got some good shots of these quick huddles and of the animated discussions of what to do next, which were usually followed by swift flights to the wardrobe department and fluttering changes of costume.

Later, I made titles from this same little book, contrasting what the girls saw in the text and illustrations with what my camera saw in the yard. The gaily-colored front cover of this book made a perfect main title in Kodachrome by simply photographing it as it was, and then placing letters from a set of Anagrams (from the 10-cent store) to spell out the words, one letter at a time. Most of the running titles throughout the picture were taken from the printed pages, on which my moving finger underscored the words which indicated what the following action was intended to portray. For example, the ballroom scene in our picture shows the courteous Prince and his unknown lady stepping around in a sort of mazurka or minuet on what appears to be green grass with something that looks like a mottled sycamore tree and a white garage in the background. There is no doubt what they are doing, however, because we have just seen on the screen a few lines from the book which told us about the grand ball at which the Prince danced with Cinderella.

Without titles it might have been somewhat confusing, to anyone seeing the picture for the first time, to know when Jacqueline was the Prince and when she was the Fairy Godmother. The costumes were different, but the bobbed hair and eager face were the same. But by following the narrative through the book it is quite apparent at all times just what is being portrayed. And when we see the players suddenly fly into a huddle around a big lawn chair we read the book over their shoulders and smile wist-

• *Continued on Page 45*



• Frank Heininger, Harry Brautigam and George Burnwood, members of Philadelphia 8-16 Movie Club, donned these rigs for Bill Bornmann's hundred-foot sound film "The Mildew Sisters."

Making A "Soundie"

Cinebugs Explore Sound Film Production With Hundred Foot Musical Aping Andrews Sisters

By WILLIAM J. BORNMANN

★ TWO THINGS were responsible for *The Mildew Sisters*, the short musical film I made several months ago: I was anxious to further test my new Auricon sound recorder, and I wanted to enter a film in the Philadelphia 8-16 Movie Club's contest with a deadline just three weeks away. I just managed to get under the wire in the contest. The film was shot in one night, within the space of four hours.

I had searched my "scenario file" for a suitable movie idea, but as usual I wound up shooting a "quickie," the idea for which did not come from my file but from a recording of the Andrews Sisters' "Rum and Coca Cola" which chanced to be coming over the radio that evening. I visualized three guys dressed as gals "mouthing" the words of the song, synchronized with the recording, of course, while my camera picked up their antics as they sang.

I even had my cast in mind, so the following day I laid the idea before Philadelphia 8-16 club members George Burnwood, Frank Heininger and Harry Brautigam. These three swell fellows whose forte is shooting pictures rather than playing in them, agreed to become my actors—"Just for this once!" they reminded me.

The photo above best describes their costumes. Attics were scoured for old dresses, costume jewelry, etc. Three mops, newly purchased from the grocery, served as blonde wigs and these were given a dainty feminine touch with a bit of hair ribbon. It was a riot getting the boys made up for their parts. My mother, who indulges in this hobby of making movies as avidly as I do, took care of the costumes and makeup, and assisted in direction. Indeed her assistance went beyond this, for later she aided me in recording the original sound track and in monitoring the sound while I made a brief announcement that precedes the singing by the "Mildew" sisters.

• *Continued on Page 46*



● Here the motor-driven gun camera is shown lashed to upper branches of a tree. Operated by remote control, via electric cable extending at bottom, camera, focused upon nest, will record action upon return of birds.

NEW USE FOR SURPLUS ARMY 16MM. CAMERAS

Compact, Motor-driven Gun Camera Ideal As An Auxiliary; Bargain Priced, Too

By ARTHUR M. SHARP

EVER YEARN for a sky hook while shooting movies? Many times a movie amateur wishes he might have a hook, way up in some hard-to-get-at place, on which to hang his camera for an angle shot. Since we are told to get angles, low angles, side angles, down angles, etc., it is natural to look for an extreme high angle, too.

The government has recently released as surplus many of the machine-gun cameras used in airplanes during the war. This is a magazine camera manufactured by the Fairchild Camera Corporation and is electrically driven. This latter feature opens up a whole new field of remote control picture making for the amateur who is willing to do a little bench-work with this novel 16mm. camera.

Certain subjects and types of shots are extremely difficult to attain unless one has a camera adapted for remote control. Let us take that popular subject—bird photography. There are times when Mr. Robin Red-Breast will oblige and come hopping across the lawn in search of a succulent worm. On these occasions it is quite feasible to sit on the porch with telephone-lens-equipped camera on a tripod. By means of a pan head one can readily follow his action and obtain some remarkably good shots. Similarly one can get a swell picture as the robin preens himself on a nearby fence post. But how about a shot of his spouse feeding her young? Generally the nest is so placed that it requires a down angle of the camera in order to get the desired shot. Under these circumstances use of a telephoto is usually out, for there are always branches and leaves in the way, not to mention the dim light encountered where the nest is placed in deep foliage.

There is one answer to getting a shot of this kind, however, and that is by setting up a gun camera near the nest. Then when the desired action takes place, press the button. One way to do this is to build a blind and sit there until the action starts. The other is to mount a remote controlled camera in the tree, focus it on the nest, and operate the remote control device at the proper moment from a nearby vantage point.

This is where the usefulness of the gun camera is most evident. Since this camera is operated by a small electric motor, it is simply a matter of running an extension cord to the camera in the tree. The battery or transformer which furnishes electricity may be as far away as desired. Should the bird prove too wary it is even possible to operate the camera from a point far enough away so that the nest must be observed through field glasses. If noise of the motor disturbs the bird, one can build a blimp to sound-proof the camera.

Another subject for a remote con-

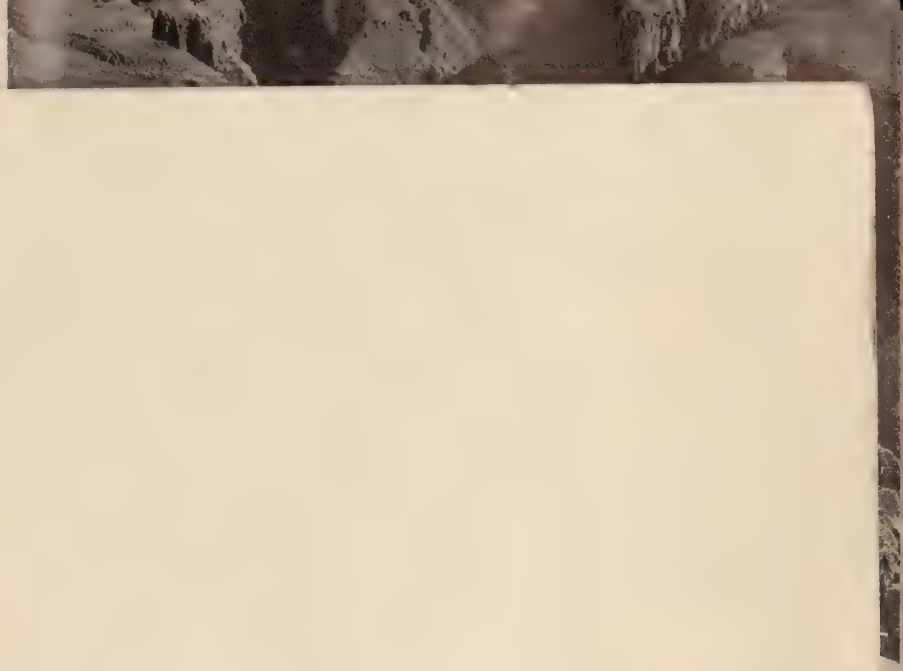
● *Continued on Page 54*

● Shown below is simple home made cross bracket bolted to bottom of camera. A ¼"—No. 20 hole tapped in cross member allows camera to be mounted on tripod.



● Photo below shows bottom of camera with its receptacle that takes the plug and electric cable that carries power for turning the camera's 24 volt D. C. motor. Radio "B" batteries may be used as source of power.





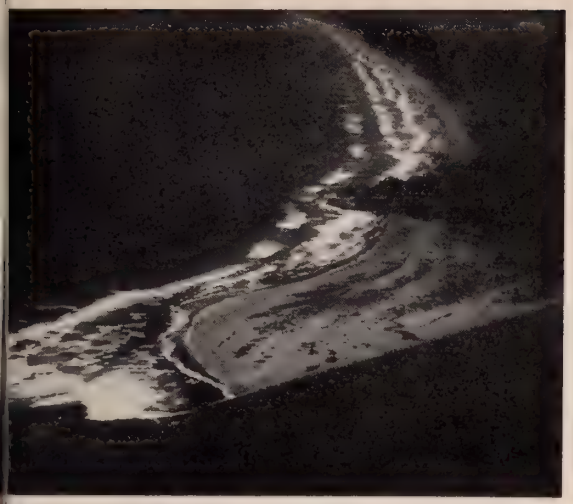
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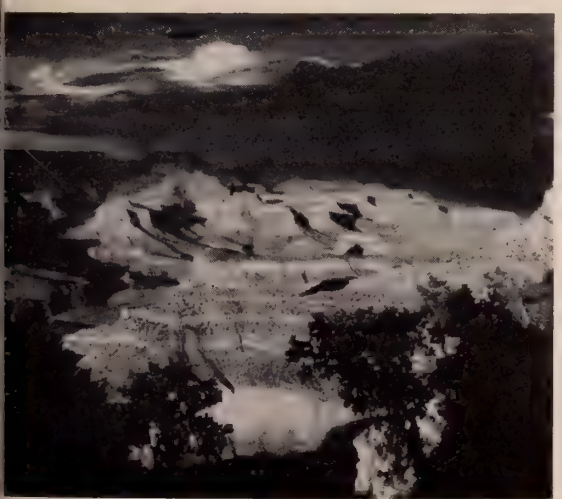
● There's haze along the seacoast, so use your haze filter in shooting scenes like this from a plane. Set lens at infinity for sharpest possible detail.



● You may now take your cine camera aboard any commercial air transport serving the continental United States and shoot unstintingly of the wealth of picturesque countryside that unfolds before the plane in its flight.



● A shot like this can be made as the plane enters the harbor preparatory to making a landing. Often it is possible to get permission to shoot from the pilot's cabin.



● There's no better method for filming the Grand Canyon than from one of the transports which daily traverse this famed western landmark in its transcontinental flights.

AERIAL FILMING

Filming From A Plane Offers The Movie Amateur One Of His Greatest Thrills

By CURTIS RANDALL

TRAVELING by air and movie making go hand in hand, for never was there greater opportunity to make spectacular shots with a movie camera than when viewing cities, towns and countryside from the relatively unfamiliar bird's eye vantage point of a plane. If you are planning a business or vacation trip by air, take your cine camera along. Wartime restrictions against cameras are off and you may now shoot when, where and what you will—inside the limits of continental United States, of course. Most of the Latin countries have not as yet lifted restrictions imposed on air traveler's cameras that were put into force during the war years.

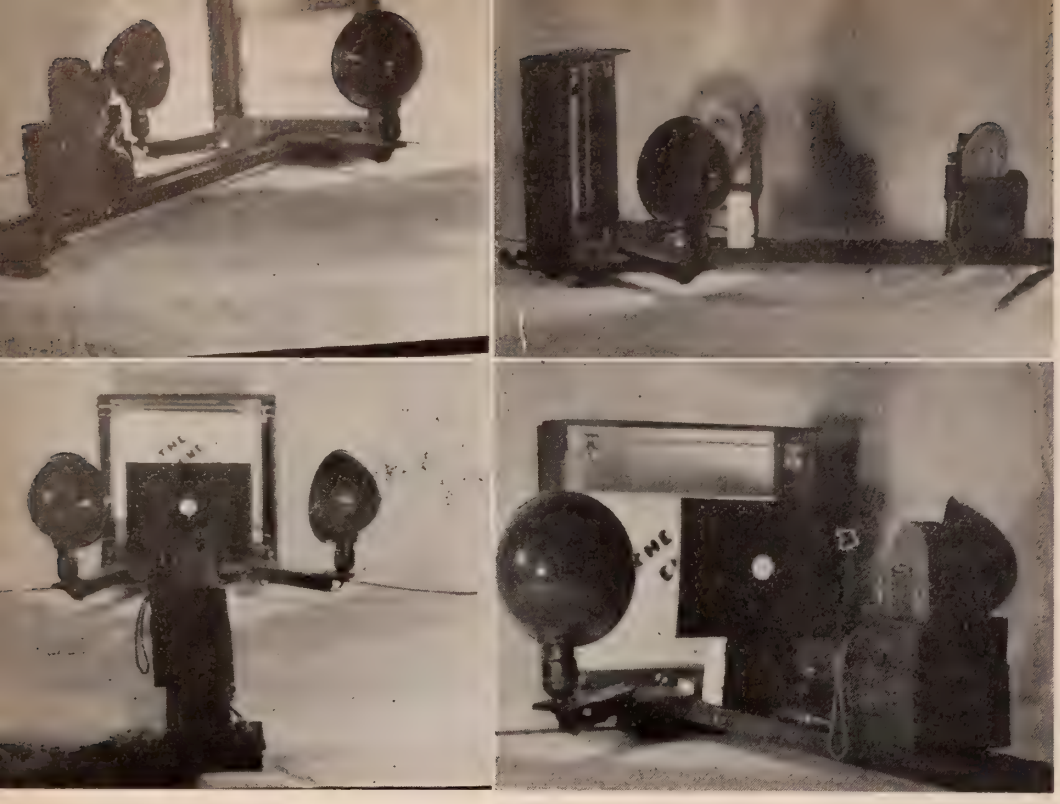
No matter what part of the country you live in, there always is something interesting to shoot from the air—pictures that are ever-changing. Cloud formations alone are dramatic movie material, and there is the ever changing panorama of the terrain below that makes interesting movie footage when filmed in the proper light.

The best time to take pictures from the air is between dawn and ten in the morning and from three p.m. until sunset, irrespective of the usual rules for filming on terra firma. This is because the long shadows created by the lower sun are imperative to securing detail in aerial shots.

Shots made at midday from the air with the sun directly overhead will be flat and uninteresting, lacking in detail. The thing to be remembered in aerial photography is that you must have slanting light at all times to get good pictorial quality, whether your subject is clouds or a land vista below. A filter is a must in aerial cinematography for it enables your camera lens to cut through the ever-present haze and at the same time it renders better color quality when color films are used. A lens shade is an important accessory for aerial photography. It will aid in making your pictures sharper by keeping extraneous side light from reaching the lens.

Next in importance is the problem of holding your camera rock-steady, particularly if you expect to use a telephoto for some of your aerial shots, and

● *Continued on Page* 48



● Four views of easy-to-build titler described on this page. It affords a simple scroll titling device, zooming carriage for the camera, a zooming iris effect gadget, and adjustable lights. Another feature is the bar running across top of title card holder which takes a miniature pair of curtains that may be drawn or opened as an introduction or closing effect for a picture or title.

Easy-to-build Titler

Any Amateur Handy With Tools Can Put This Titler Together And Thus Have Equipment For Making His Own Titles Easily And Cheaply

By L. L. WILLIAMS

IF YOU enjoy tinkering with tools, you can readily make a workable movie titler from materials easy to find about the house—a titler which will be made especially for your particular camera and therefore free of the alignment bugaboo so often found in some commercial titlers.

The titler illustrated on this page is just such a job—simple to make and accurate of results. As will be noted, instead of mounting the camera by means of a thumb screw, the camera slips snugly into an arrangement of clamps which hold the camera permanently aligned with the title board. The camera mounting also slides on a track affording zoom and other trick effects.

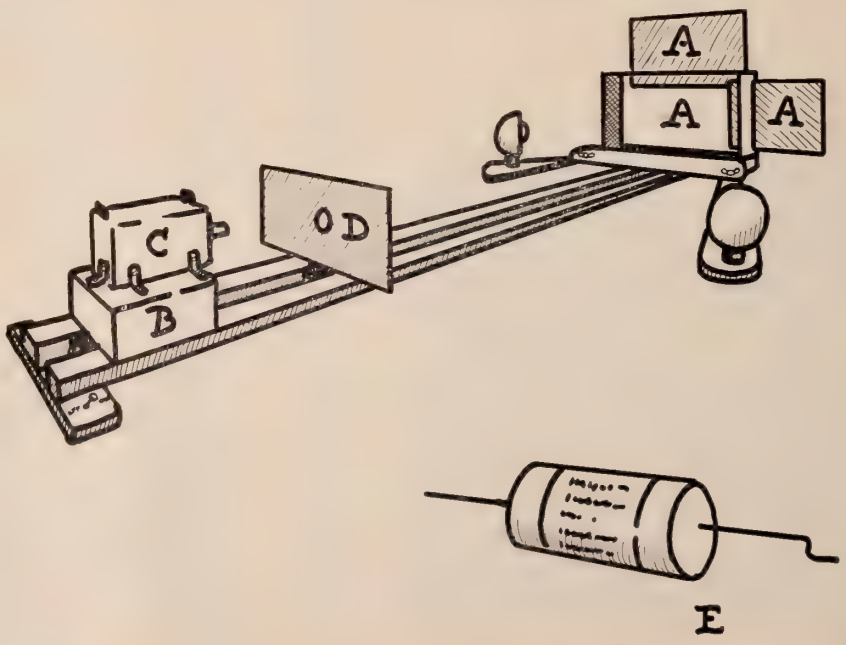
Materials required for building this titler consist of 1x1 inch pieces of lumber, a few pieces of scrap plywood, electric cord, toggle switch, two bulb sockets and reflectors, six 1-inch angle braces and two wing nuts and bolts.

Construction of the camera mount should be done last, after the chassis and card holder of the titler is completed. In this way, it is possible to more accurately determine size of the camera mounting block with relation to centering camera with title card. The first step then is to "lay the keel"—the two strips of 1 inch square material. The space between the two will depend upon the size of mounting block to slide between; but with this dimension determined, the keel strips may be secured in place by nailing a wooden cleat on the bottom at either end, as shown in diagram.

The title holder is so constructed that title cards (A) may be inserted through grooves—either from the side or the top. These grooves should be made wide enough to accommodate a panel of glass where it is desired to letter the title text on glass for superimposing over an art title background, or for filming title over action staged behind the glass, simulating a double exposed effect.

An extra effect feature is the drum (E) which may be set in position in the title card area for making rolling or scroll titles. A drum for this purpose may be made from a two-pound coffee can, or can of similar size, by sealing the lid, then inserting a length of heavy wire, which will serve as an axle, through center of can through holes drilled in exact center of top and bottom. Wire should be secured with solder applied at the holes. Two small brackets to receive the axle should be affixed to title card holder uprights at either side. Two small picture hooks will do for this. The wire forming the axle should be bent to form a crank as shown.

The proper placement of lights is important to good title making and for



● Diagram above shows various feature of titler in detail: A indicates title card holder feature which permits inserting cards from top or sides; B is carriage for camera C which zooms between track; D is sliding iris effect device; and E indicates scroll drum made of discarded coffee can and length of heavy wire and which mounts on the title card frame.

this reason the lights for this titler are purposely made adjustable. The lamp sockets and reflectors are mounted on two wooden arms which extend from either side of the title card holder base or stage. They are mounted on the base by means of two wing nuts and screws, permitting lights to be adjusted at proper angle then locked securely in place. Where a title is painted on glass, for instance, it will be necessary to swing the lights to eliminate reflections toward the camera lens. The wiring for the lights runs along inside edge of one of the tracks terminating at a toggle switch set into the rear cleat near the camera. A generous extension cord from this switch affords plugging in titler with nearest convenience outlet.

Another gadget for making special titling effects is shown at (D) and consists of a panel of plywood with a small wooden block for a base that fits between the tracks. An additional block at the back rides on top of the track and keeps the panel upright. A hole, slightly larger than diameter of your camera lens should be drilled in center of this sliding panel. It is important that hole line up accurately with camera lens so that, when the panel is moved toward the camera, it will fit up and over the lens barrel itself. Purpose of this gadget is to produce an iris-in-and-out effect in shooting either titles or scenes.

If the panel is made removable and interchangeable, the versatility of the titler may be further increased in that a series of panels, of cardboard, plywood, or other rigid material, may be made up, each with a cut-out design in the center representing a keyhole, binocular, heart, or diamond design when there is need for incorporating such effects in movie making.

The foregoing specifications for this titler, of course, can be varied to suit the reader's camera, his equipment and his specific needs. When completed, however, it should be given a coat of flat black paint, both to enhance its appearance and to eliminate any flare-back of lights toward the camera. Omit paint from the slot between the tracks and apply wax to the track surfaces to smooth movement of the camera base and the effects device sliding over it.

We mentioned earlier the importance of correctly positioning the lights. Two factors affect the results of properly exposed titles: the position of the lights and the reflective properties of the title card or medium upon which the title text is lettered. Often the deficiencies of the latter can be overcome by skillful adjustment of the former, so we will discuss this factor first. The lights should be placed back far enough from the title so there is an even spread of light over the title card with an ab-

• *Continued on Page 48*



• Outstanding features of the theatrical production "Magnificent Doll" are its effective natural lighting, simplicity of story treatment and excellent editing.

MOVIE ANALYSIS

By ELI WILLIS

"MAGNIFICENT DOLL"

Directed by Frank Borzage. Original story and screenplay by Irving Stone. Photography by Joseph Valentine. Starring Ginger Rogers, David Niven, and Burgess Meredith. A Universal Release.

★ TOO OFTEN people think that the more complex and extravagant the production of a motion picture, the better it will be. Then along comes a movie, marked with simplicity, that captures the audience's imagination and disproves the theory. This has happened time and again; *Magnificent Doll* is the latest film to prove again that simplicity is really the keynote to good movie making. For home movie makers, with only simple production means available, this picture is worth special study, for it demonstrates that exorbitant productions are not necessary for successful film making.

Magnificent Doll is an historical romance that treats the past as vividly as the present and contains a love affair far removed from the usual "boy meets girl" routine. It is a warm-hearted movie, full of enjoyment. To add to Borzage's careful direction and Stone's skillful screenplay, the stars give fine performances marked with restraint.

Though half the battle for a good picture is won by having a good story, it still has to be planned along movie lines. *Magnificent Doll* is built upon a structure of short dramatic scenes giving it a lively pace and maintaining interest and excitment from beginning to end. Each scene demands a comparatively few minutes of screen time, then there is a shift to a new locale and a fresh scene. This makes the film move swiftly instead of becoming dull and bogging down at intervals. This is not always easy to accomplish, for the tendency in shortening a scene is to take out all its vitality or meaning; Or else the cutter becomes so involved in the splendor of the photography or setting that some shots are held too long at the expense of more vital shots.

For the amateur, the editing of the picture will provide a key to his own movie-making problems. The continuity of shots

• *Continued on Page 50*

Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

$1 to $5 are paid readers for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

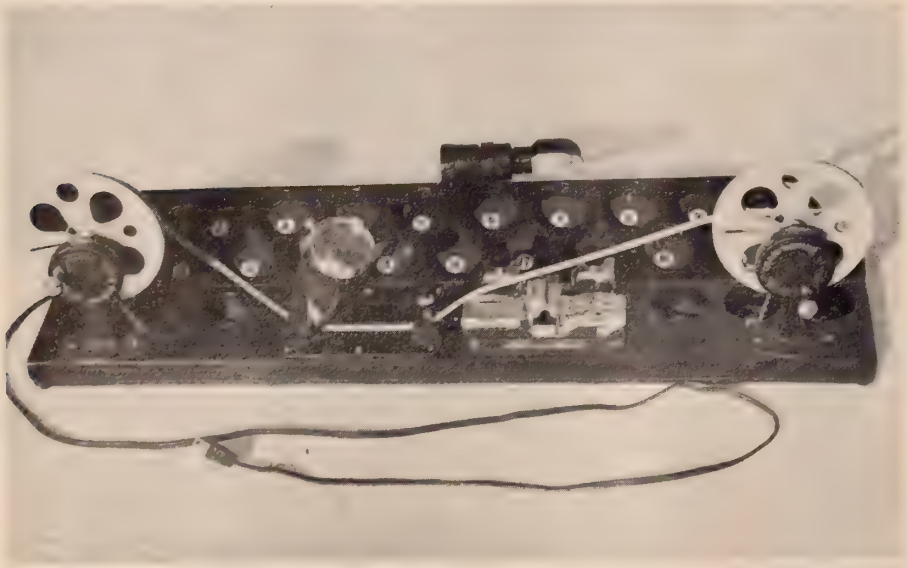
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Editing Board

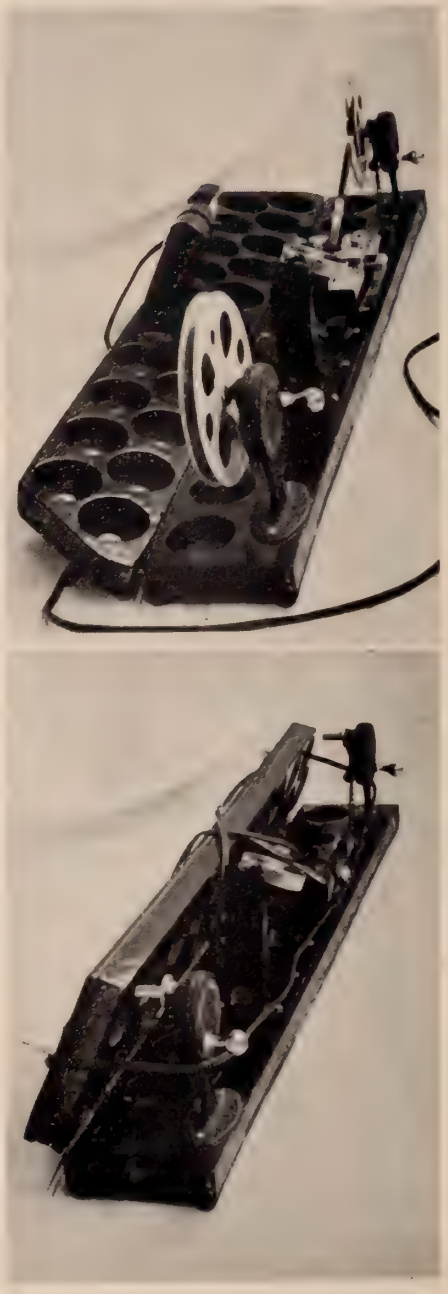
A feature of the home built editing board pictured below is its compactness and the foldaway feature which permits it to be stowed in limited space when not in use. The complete outfit including splicer, rewinds and viewing components cost less than $20.00. The two-section base is 28 inches long, 8½ inches wide. The base contains 30 receptacles for holding sections of film for editing and splicing. These were made by drilling two-inch holes in the base board units with an expansion bit, then applying panels of quarter-inch plywood on the bottom of the baseboards. Each receptacle was felt-lined, and thumbtacks, with numbers painted upon them, were placed in the center of each.

The photo below shows the editor ready for use. The accessory equipment includes a pair of rewinds, film splicer, homemade viewer, and worklight. The viewer consists of a panel of polished stainless steel which serves as a mirror. Above this, mounted at suitable angle, is a small magnifying glass. The film passes laterally beneath the mirror, supported by small rollers, and the film image, illuminated by a small lamp beneath the board, is reflected into the upright mirror. By looking through the magnifying glass, the film image may be observed greatly enlarged.

The worklight is an ordinary bakelite nitelight unit, such as is available at variety stores, mounted on a wooden bracket just above the splicer. The light for the viewer is furnished by a small 7½-watt lamp fitted into a recess in the base beneath the viewer. A small snap switch at the right controls this light.—*Francis S. Kalinowski, Mitchell Field, N. Y.*



● Front view of collapsible editing board showing novel reflector type film viewer. Reflected image is observed highly magnified through lens at top as film, protected by rollers, passes beneath mirror.



● Two views of editor showing position when open and ready for use (top) and folded (bottom).



●A special bracket, made of scrap aluminum sheets, holds binoculars rigidly in position before camera lens. The right component is used as viewfinder.



● Side view of binoculars and mounting. The latter extends beneath the camera and over the tripod screw so that it may be firmly secured between both when tripod screw is tightened. Combination may also be used with camera hand held.

Binocular Telephoto

A lot of GI's who are cinebugs brought back binoculars and field glasses as souvenirs and some may be interested to know these glasses easily may be converted to use with their cine cameras as a telephoto lens. The one I have is a German 6X30 Dienstglas with each eyepiece having its own focusing ring. The right component of the binoculars has an artillery scale in the reticle. So that this would not show in the field of view of the camera lens, I used this component as the viewfinder, with the oposite component fitted before the camera lens.

Using some scrap aluminum sheets found in my garage workshop, I built a support for the binoculars which extends and is held rigid between the camera and tripod when the camera is tripod-mounted. As may be seen in the accompanying photos, the metal was turned up at the sides to make the support more rigid. The various parts were joined together by small bolts and nuts.

The binoculars are supported at three points: at the objective lenses, the rod between the components, and the eyepiece focusing ring. The focus I determined in this fashion: using a Graflex camera, I set the lens at infinity (since I have a fixed focus lens on my movie camera) and supported the binoculars before it. The binocular eyepiece was focused at infinity. Because of the long focal length of the binoculars, the minimum distance for an infinity setting becomes somewhat more distant than that of a 20mm. cine camera lens, for instance. Therefore, I had to be careful to choose a subject which was distant enough to make an infinity setting finction.

After establishing focus, I placed the binoculars before my movie camera and shot a few feet of tests. There were some errors in my first test, so I shot more test footage after making additional adjustments. I had thought that the whole system would work out at about f/22 or thereabouts, but was surprised to find it was considerably faster, coming nearer f/7. The reason, I believe, is that the stops on the movie lens no longer function as stops, but cut down the field of the picture somewhat like an irising effect. Therefore, to stop down the binocular-cine-camera-lens combination further, the objective lens of the binocular would have to be fitted with a diaphragm.

By removing the binocular-camera combination from the tripod, it can be used hand-held by inserting a regular camera handle in the tripod screw socket, locking the two units together. The combination has worked very successfully in filming boat races, air meet events, football games, etc.—*Wolfgang Schubert, San Francisco, Calif.*

Screen Spots

When a beaded movie screen becomes soiled or the beaded surface worn, the following method of repair has been found highly satisfactory. Obtain a quantity of glass beads from an artists' supply store and mix with a quantity of clear cellulose-type cement obtainable in tubes in variety stores. Smear the paste of beads and cement over the damaged section of the screen and allow to dry. Where screen fabric has become torn, first cement a fabric patch over the tear at back of screen as a reinforcement before applying the beads. An extremely bad spot may require scraping off the old beads and cleaning the fabric surface before applying the new bead mixture. Also, where the soiled area has penetrated into the fabric, it may be necessary first to apply flat white paint over the soiled area.

Where new glass beads are not obtainable locally, they may be found decorating some of your old Christmas cards. Rub beads off cards and soak in water to remove any trace of cement or coloring. When dry, the beads may be used as directed above.—*Leonard H. Kuthroff, Chicago, Ill.*

Focus Table

The variable focusing results obtained with lenses in focusing mounts can be attained with a fixed focus lens when you know the point of nearest focus for a given f/stop. If your camera is fitted with an f/2.5 lens for instance, the following table will enable you to tell at a glance the depth of focus for a given stop Which will be from the point of nearest focus to infinity.

FOCUS TABLE

Lens Opening	Nearest Focus
f 2.5	8.35 ft.
f 3.5	5.95 ft.
f 4.	5.2 ft.
f 5.6	3.7 ft.
f 8.	2.6 ft.
f 11.	1.85 ft.
f 16.	1.3 ft.

So that this data will be at hand when you need it, clip the table and paste it on your camera case, using strips of clear cellophane tape.—*H. D. Bateman, Arlington, Va.*

Light Reducer

In projecting many of the commercially made films, especially animated cartoons, I find that a 750-watt lamp for 16mm., or 500-watt for 8mm. projectors provides too much illumination,

● *Continued on Page 50*

★

Closeups

★

First 16mm. productions to be filmed with the new Mitchell "Professional 16mm." camera is Sam Hersh's series of Kodachrome musicals for Admiral Pictures based on life of Stephen Foster. Cinematography is under the guidance of 16mm. cameraman William Wootten.

★ ★ ★

Demonstration of 35mm. sound track on 16mm. film was made before British Science Ministry at Yorkshire, England, recently. Demonstrator is said to claim new system overcomes distortion usually encountered on sound tracks optically reduced from 35mm. negatives.

★ ★ ★

Another interesting use to which 16mm. cameras have been put is recording a rocket's-eye view of the earth while the rocket is in flight. A magazine 16mm. camera mounted on a V-2 rocket sent up recently at White Sands Proving Ground in New Mexico, returned with remarkable scenes recorded while rocket was in flight at a mere 3600-miles-per-hour speed.

★ ★ ★

Harold E. Brackett is head cinematographer with recently organized K.B. 16mm. Films, Los Angeles.

★ ★ ★

Recently opened Roos Bros. Sportsman's Shop in San Francisco features a 100-seat 16mm. theatre, known as the "Roos Bowl" for showing 16mm. sports movies daily from 11 a.m. to 4 p.m. for store's customers. Store is interested in good non-professionally produced sports films as well as commercially-made sponsored films for its programs.

★ ★ ★

Father Hubbard, pioneer 16mm. lecture filmer, has begun another world tour to film in 16mm. color, important Jesuit institutions and missions.

★ ★ ★

Western 16mm. cinematographers, as we go to press, are preping their cameras and equipment with view of filming Tournament of Roses parade at Pasadena, New Year's Day — weather permitting. Several have advance commitments for anticipated footage. Among those who will have 16mm. cameras at strategic points along the route of parade will be Guy Haselton, Tommy Braatelien, and Ted Phillips.

★ ★ ★

Joe Yolo who recently introduced on market novel dissolve attachment for

• *Continued on Page 51*



● Colonel Larson of Whitehall, Wisconsin, began shooting 16mm. movies when a coach and instructor in Wisconsin's schools. His National Newsreel Company now shoots 16mm. newsreels for local theatres.

Covering The News In 16mm.

By RUTH ROGERS

★ NATIONAL Newsreels, Inc., began as an idea about nine years ago when Mr. Colonel Larson, then a school teacher and athletic coach, used his summer vacations to visit resorts in northern Wisconsin and Minnesota and shoot 16mm. movies of activities there. One summer he traveled south and filmed 16mm. pictures for the St. Louis zoo. He gathered 16mm. material for travelogues as he journeyed on to New Orleans, later selling all his footage.

While teaching school at Lake City, Minnesota, he made all his classroom films and ultimately was made head of the visual aids department of the Minnesota Education Association. Last summer, Larson was engaged by J. L. Johnson, then manager of the Pix theatre in Whitehall, Wisconsin, to film pictures in 16mm. Kodachrome throughout Trempealeau county as a newsreel feature for the theatre. Thus began an activity that has since become National Newsreels, Inc.

Larson's opportunity to retire from teaching and to devote his time to photography came when Johnson retired as manager of the Pix theatre and Larson was engaged in his place. Together with J. L. Quartermont, district manager for the Eskin Theatre chain which owns the Pix, and W. M. Hallingshead, owner of a photo studio, Larson formed the corporation which now is one of the leading producers of 16mm. newsreels made expressly for showing in 35mm. theatres.

One of the corporation's first undertakings was filming in 16mm. color the centennial celebration at Viroqua last summer. After the run of this film at the Viroqua theatre, it was turned over to the city as a permanent historical record.

Filming local football games has become a major undertaking of National Newsreels. They have produced a series of 16mm. films embracing every Mississippi valley conference grid game played during the 1946 season. Each film, upon its completion, was exhibited in theatres in the area. Sponsorship of the grid game films, incidentally, was by the Mobiloil Service company of Whitehall. After the football films received theatrical exhibition, they also were turned over to the schools to become part of their permanent film library.

National Newsreels is currently planning to film all basketball contests in the region during the coming season with special coverage to be given to final tournaments concluding the season. This will be followed by 16mm. newsreel coverage of winter sports such as hockey games, ski tournaments and curling. The group also has a commit-

• *Continued on Page 47*

Cine Experimenter

Meet Lewis Jacobs, Explorer In Objective Filming

By ROBERT ALLEN

★ ADVANCES in the art of film making never have appeared full grown. They have developed only after years of experimentation. Many achievements are the results of work by individual experimenters in 16mm. who have explored the creative possibilities of film making.

Lewis Jacobs is considered one of the foremost American film experimenters. He is, perhaps, more widely known as the author of *The Rise of the American Film,* the authoritative book on American motion picture history, and as a play and screen writer. Whatever his connections with professional Hollywood productions, he has always kept his hand in 16mm. movie making as a means of exploring film art.

Originally an artist, Mr. Jacobs' interest in motion pictures in the early '30's led to the building of a studio in Philadelphia for experimenting in motion picture production. Professional 16mm. filming was not too well known in those days and he worked with 35mm., building his own dolly, sets, and equipment for special effects. One of the first films he made was based on a story he wrote and which took place in the streets of Philadelphia; it was called *Mobile Composition.* Then the film was remade without actors and appropriately titled *The Story of Mr. Nobody;* it was shown in little theatres as a striking and original short.

As his interest developed, Lewis Jacobs founded and edited the magazine *Experimental Cinema.* Though only five issues were published over the years, it remains as the first and only magazine in America devoted to serious experimental film work. The list of contributors—famous directors, writers, artists and critics from all over the world—is endless. Each issue is now a collector's item.

In 1930, Jacobs prepared a script and started shooting a motion picture depicting the state of society in the bleak depression days as he saw it. It was titled *As I Walk.* Unluckily, only one section was completed; this fragment, *Footnote to Fact,* has been shown to critical film groups and was recently exhibited at the San Francisco Museum of Art. It is a psychological study of a young girl told in the images of what she is thinking about. These images are documentary shots photographed on the streets of New York. The movie structure is based on the flashing of these images through the girl's mind. The number of shots required were enormous and the editing became a great problem; there is hardly a shot over three feet long. The cumulative effect of these flashes plus their content and the girl's actions mount up to an intense dramatic climax unlike anything else attempted in motion pictures,

A few years later, Lewis Jacobs experimented again, this time in the "educational" field. He took a typically educational subject—a sculptor carving a head out of wood — and treated it in such a style as to make it as exciting and interesting as any dramatic story film. The three-reeler, *Tree Trunk to Head,* was shown widely at schools and museums, and several prints were purchased by the Government. An exceptional aspect of this film is that not a single title was used. Indeed, this is characteristic of Mr. Jacobs' film work. He believes that it is the film maker's job to tell the story by means of the screen images. When titles are used, Mr. Jacobs feels that the movie maker has fallen down on his job.

In the late '30's, he started the first film workshops in America at the Film and Foto League and the New School for Social Research. All branches of film making were studied. The students wrote, photographed, acted, edited, and directed their own films under Mr. Jacobs' supervision. This was supplemented with the screening of classic American and European films and analytical round-table discussions.

Lewis Jacobs does not approach movie making with the idea of producing a film in a week or two. As in any creative work, he believes in the necessity for a thoroughly planned script, getting exactly the right "shots," and supplementing these with very careful editing to achieve the correct tempo, rhythm, meaning, and overall sense of movement.

At present, he is working on another experimental movie—*Sunday Beach.* It is a documentary style film, shot at California's Santa Monica Beach. In this movie he has attempted to explore a largely overlooked phase of film art —description. A writer uses words to describe a beach, a painter oils, a sculptor clay. Lewis Jacobs will film images in the same manner. Therefore he subtitles his latest experiment *An Exercise in Description.* With some shooting still to be done, the finished film will run about two reels. His equipment consists of a Filmo 70DA with wide angle, 1 inch, 2 inch, and 3 inch lenses, plus an assortment of filters and an exposure meter.

Jacobs, an ardent experimenter, is delighted with the great amount of amateur film work being done in 8mm. and 16mm. today. He hopes to see more serious amateurs strike out for themselves, doing original and experimental films rather than copying Hollywood. For in serious experimentation lies the future of 8mm. and 16mm. film art, as in the professional field. ★ ★ ★



● Lewis Jacobs of Los Angeles is considered one of the foremost of American motion picture "experimenters," devoting his explorations to objective and interpretive picture making with a 16mm. camera

Congratulations!

HOME MOVIES' 1946 AMATEUR CONTEST

★ **"Tiny Town"***
16mm. color
Edmund Turner
Detroit, Michigan

* THE LLOYD BACON TROPHY WINNER

★ **"Escape"**
8mm. color
Harry W. Atwood
Ajo, Arizona

★ **"This Is The Story Of Aladdin's Lamp"**
16mm. color and black-and-white
Rich Johnston, M.D.
Ogden, Utah

★ **"Conscience"**
16mm. color
Parkchester Ciné Club
Bronx, New York

★ **"Typical Times In The Tropics"**
16mm. color
Ralph E. Gray, P.S.A.
Mexico City, Mexico

★ **"In One Generation"**
16mm. color
Utah Amateur Movie Club
Salt Lake City, Utah

★ **"Wonders Of The Dunes"**
16mm. color
Kurt Bohse
Chicago, Illinois

★ **"Santa Rides Again"**
16mm. color
Harold Flucke
Detroit, Michigan

★ **"The Past Master"**
8mm. color
George A. Valentine
Glenbrook, Connecticut

★ **"Christmas At Home"**
8mm. color
Merle and Leslie Williams
Los Angeles, California

★ **"Investment In Youth"**
16mm. color
Ken West
Vancouver, B.C., Canada

. . . and our congratulations, as well, to those movie makers grouped below whose fine films must inevitably have crowded the eleven trophy winners for top honors. Tribute should also be paid to the Editors of *Home Movies* for their efforts in conducting this annual contest as an inspiration to the advanced movie maker and to the beginner, alike.

HONORABLE MENTION

Lon Wadman
St. Louis, Missouri

Tad Nichols
Tucson, Arizona

Dr. Macdonald Browne
New York, New York

J. E. Klopfer
San Francisco, California

Frank Knaus
Los Angeles, California

Merwyn C. Gill
Los Angeles, California

Mrs. D. H. Cameron
Salt Lake City, Utah

Robert H. Kluckhohn
Spokane, Washington

John A. Poppe
Valley Stream, Long Island, N. Y.

Mrs. Warner Seely
Cleveland, Ohio

LeRoy Hansen
Salt Lake City, Utah

R. C. Denny
Fresno, California

Laura Archera and Virginia Pfeiffer
Hollywood, California

Norman Fisher
Terre Haute, Indiana

Walter J. Herz
Reno, Nevada

Al Londema
Salt Lake City, Utah

W. D. Garlock
Los Angeles, California

William J. Bornmann
Philadelphia, Pennsylvania

Charles Clary
San Fernando, California

John C. Sherard
Kansas City, Missouri

Sylvia Fairley
Los Angeles, California

Albert H. Duvall
Galesburg, Illinois

J. R. Boice
Warsaw, Indiana

George Kirstein
New York, New York

John Kibar
Racine, Wisconsin

Congratulations All!



IT is gratifying to learn that all the movies listed on this page were made on Ciné-Kodak Film.

MAN KODAK COMPANY, ROCHESTER 4, N. Y.
Kodak

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

MEXICO CITY cine enthusiasts on December 5 were treated to a showing of Ralph E. Gray's prize-winning 16mm. Kodachrome picture, "Typical Times in the Tropics," which won first place in the Documentary Class in Home Movies' 1946 annual contest, also the achievement award trophy for photography. Over 300 jammed the American Club for this premiere Mexican showing. Picture garnered rave notices in Mexico City newspapers the following day.

★

MILWAUKEE's Amateur Movie Society, which has established a novel procedure of member participation in club film productions, wherein groups are chosen to make up one 8mm. and one 16mm. production company, reports that the 8mm. group has completed shooting scenes on "The Paper Doll," club's current production, and that the 16mm. group, interrupted by illness of members, will soon get under way and complete the 16mm. version. Norville L. Schield has replaced Gene Millman as director.

★

LOS ANGELES 8mm. Club installed new officers at its annual banquet on December 7th and announced winners of the club's annual film contest. New officers are: J. R. Hornaday, president; Bion Vogel, vice-president; Harold McEvers, secretary, and Robert Beazell, treasurer. Paul Cramer, Fred Evans and John E. Walter were contest award winners in the order listed here.

★

BARDWELL & McAlister, Inc., 7636 Santa Monica Blvd., Hollywood, announce the release of a 16mm. full-color motion picture film demonstrating use and results of their Multi-Efex titler, and the availability of this film on free loan to established cine clubs. Film is instructive in title making as well as demonstrative of a new and modern title-making accessory.

★

ALHAMBRA California's La Casa Movie Club met on December 16th at which time member C. E. Rile gave a highly illuminating talk on current progress in color photography. Balance of meeting was given over to a mixed screen program of member's 16mm. motion pictures and 35mm. slides.

PHILADELPHIA 8-16 Movie Club announced winners of its 1946 annual Gold Cup contest at the club's November meeting. Wm. Bornmann won first prize with "Keyboard Karnival." Harry Brautigam received second place award with his "Excuse for a Holiday," and third place was awarded Anne and Leonard Bauer's film "Sno Fun."

★

SEATTLE Amateur Movie Club members and guests attending the club's December meeting were treated to a screening of some of the films made by member Charles J. Frisbie, who travelled some 25,000 miles and exposed over 1200 feet of 8mm. color this past summer while journeying through England, France, Switzerland and South America.

★

PARKCHESTER Cine Club's president, George Kirstein, reports that Parkchester is completing final shooting on scenes for the club's latest film, "Came The Dawn," which is to be featured in the club's 1946 contest. Another group within the club is putting final editing touches on its 8mm. production "Snafu."

PETALUMA (Calif.) Cine Club held its second annual banquet on December 11. An abundance of photoflood lamps and reflectors were made available and members were urged to bring their cameras and record events at the gala annual get-together.

★

WASHINGTON (D. C.) Society of Cinematographers, at its November meeting, had Eugene P. Stephens, of Bell & Howell Company, as guest who demonstrated the new Peirce Magnetic Wire Recorder. Stephens pointed out possibilities of using such equipment in conjunction with silent amateur films to give them sound and musical accompaniment during screening.

★

ROCKFORD Movie Makers have engaged Sam Campbell, "Philosopher Of The Forest," to screen and lecture with his latest 16mm. film, "Summer Homing And Roaming In The Great North Woods." Famed for his ability to capture rare animal shots with his Cine Special, Campbell has demonstrated before this club on previous occasions some of the tricks necessary to getting rare wild animal movies.

★

WESTWOOD Movie Club of San Francisco has set January 25th as date for its annual dinner at which time annual contest awards will be made, in-

• *Continued on Page* 49



• Sound-film-minded members of the Long Beach Cinema Club gather in the studios of the member Ray Fosholdt to record sound track for a movie of club's activities. Fosholdt, one of the club's pioneer members, graduated from 8mm. home movies to production of sound films, owning a fine studio and complete recording equipment which is pictured above.

The DINKY BOOM

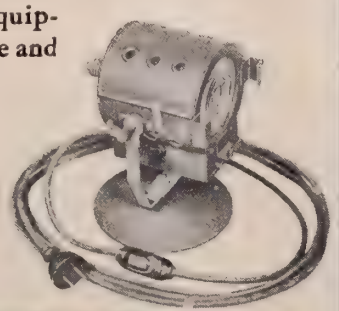
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With the Dinky Inkie you can highlight portrait subjects by concentrating a smooth, graduated light exactly where it belongs. You can get the greatest degree of flexibility in modeling close-ups. You can eliminate shadows in dark corners and virtually "paint" with light that is under control at all times.

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4 B & M folding-leg-type stand.

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★ Recent Releases for Road Shows, Clubs, Schools and Churches
★ Latest 16mm. and 8mm. Films For Home Movie Projectors



The Cracked Nut is one of three animated cartoons released this month by Castle Films, Inc., New York City. From the studios of Walter Lantz, subject features the hilarious bird, Woody Woodpecker, in a rollicking series of incidents which culminates in Woody being examined for insanity. Titles of other two Woody Woodpecker subjects are *Knock Knock* and *The Screwdriver.* All three are available in two 8mm. editions and three 16mm. editions including one in sound.



About Face, 5 reels, 16 mm. sound, offers an impressive cast of players headed by William Tracy, Joe Sawyer, Jean Porter, Marjorie Lord and Veda Ann Borg, in an amusing comedy concerning the tribulations of two service men on leave. Tracy as Sgt. Doubleday and Sawyer as Sgt. Ames go to town on a week-end pass. Actually Sawyer has "invited" himself to go along with Tracy who has the money, a hundred-dollar check won in a quiz contest. Tracy, however, is not a spender and difficulty is encountered when they pick up two girls at a cocktail lounge. Screening time of picture is 45 minutes. Distribution is Post Pictures Corps., 723 Seventh Ave., New York City.

That's The Spirit, 9 reels 16mm. sound, is a Universal production featuring Jack Okie and Peggy Ryan, the gay father and daughter of the recent *Merry Monahans,* plus Andy Devine, June Vincent and Arthur Treacher. The amusing story concerns a happy-go-lucky gentleman from the ghost world who comes down to earth to re-adjust



the lives and affairs of some former relatives. It is a bright musical drama with a fantastic twist sure to please both young and old audiences. Now available from United-World Films, Inc., R.C.A. Bldg., New York 20. Rental rate is $17.50.



I'll Tell The World 6 reels 16mm. sound, was produced by Universal Pictures and features Lee Tracy, Brenda Joyce, June Preisser and Thomas Gomez. Here is a fast moving comedy of the radio world with Lee Tracy back on the screen again as the talking speed demon of the airwaves. It's the lively story of a glib announcer who becomes radio's "Advice To The Lovelorn" philosopher but cannot straighten out his own love affairs with his radio-struck girl friend. United-World Films, Inc., is distributor, located in the R.C.A. Bldg., New York 20. Rental rate of subject is $17.50.



News Review of 1946 is Official Films' latest edition of world news roundup for the current year. Some of the highlights which it includes are: United Nations meeting; Bikini bomb tests; Paris Conference; Nuremberg trials; riots abroad; World Series games; Forest Hills tennis finals; U.C. Cardinals in Rome; and the passing of Jimmy Walker. Subject will be available at leading camera shops and film libraries about January 1st in two 8mm. editions and three 16mm. editions including one in sound.



See My Lawyer, 7 reels, 16mm. sound, is a Universal Pictures production starring Olsen and Johnson, Alan Curtis and Grace McDonald in a hilarious comedy involving two night club performers, Olsen and Johnson, and their comic antics with the club's performers calculated to break their contract and thus speed them to a promised motion picture contract in Hollywood. Available at once, distribution is by United-World Films, Inc., R.C.A. Bldg., New York City 20. Rental rate is $17.50 for the subject.

The Phantom Sea, 3 reels, 16mm. sound, is an absorbing and thrilling

• *Continued on Page 57*

21 GREAT NEW RELEASES BY PICTOREELS

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CARTOONS

16mm Sound — 16mm Silent — 8mm

(132). TOYLAND BROADCAST. The quaint little toy shop comes to life to give out with jam and jive.
(133). WHEN THE CAT'S AWAY. The great big watch cat's away, and Little Cheezer goes on a terrific rampage.
(135). CHINESE NIGHTINGALE. The Chinese Emperor had a beautiful nightingale, but the Japanese sent him a mechanical bird.
(138). EARLY BIRD AND THE WORM. The cast, consisting of two very black and lazy crows, the worm, and the early bird, will keep you chuckling —and we'll let you find out who wins.
(140). THE PUPS' CHRISTMAS. What kind of toys are they that stand up and hit you from the front, side and back?
(141). THE HOUND AND THE RABBIT. You've never seen such a rowdy football game as this one played by the wise-guy rabbit and slap-happy hound.



SPORTSCOPES

16mm Sound — 16mm Silent — 8mm

(143). WHITE MAGIC. Set against America's famous Sun Valley, the camera captures thrilling scenes of expert skiing and winter sports.
(149). BROTHER GOLFERS. Featuring the Six Turnesa Brothers, the American Royal Family of Golf, with the last word in golfing techniques.
(151). BLUE GRASS. Taken on the Widener Farms in Kentucky, the film also shows the big races at Hialeah and Saratoga, and the famous race between Seabiscuit and War Admiral.

MUSICAL FEATURETTES

Complete 16mm Sound Only — 1 Reel

(260). RHYTHM IN A NIGHT COURT. A Merry musical revue set in a mock court room. Featuring Al Bernie, Harry Rose, Sylvia Manon, Sid Marion and others.

(261). PHONEY BOY. With J. Harold Murray, Cass Daly, Five Busy Bees, Campbell's Continentals and Harvest Moon Ball dancers.

(262). SWEET SHOE. Rio Rita and Her Girl Band, the Four Norsemen, The Four Specs, Anita Jacobi and clever Benny Davis.

(263). DEVILED HAM. Featuring Gus Van, Erskine Hawkins' Band, Toy and Wing, the Three Kays and Moya Engele.

(264). A RADIO HOOK-UP. With Dorothy Stone, Charles Collins, The Buckaroos, Yost's Singing Dozen and Doug Leavitt.

(265). LATIN RHYTHM. Starring Jan Peerce, Luba Malina, Mia Miles Foursome, and the twelve famous Dansapators.

(266). NO SALE. The Original Dixieland Band, Gogo De Lys, the NBC Russian Octette, The Charioteers and Doug Leavitt and Hal Sherman.

(267). SKYLINE REVUE. Set in a penthouse, with Paula Stone, Billy and Milly, Sugar Nichols, Eddy Bruce, Willis Clair and DeMay, Moore and Martin.

(268). MAIDS AND MUSIC. A charming conglomeration of girls and music, featuring Ray Fabings and Bernice Parks.



(269). SALT SHAKERS. With J. C. Flippen, Joe Davis, Mae McKim and her Three Boy Friends, Vera Haal and McGurns' Twelve Tars.

(270). INTERNATIONAL RHYTHMS. Roy Smeck and his Aloha Islanders, Ada Brown, Cecil Mack Choir, Princess Chiyo and Mara.

(271). CARNIVAL SHOW. With Jan Peerce, Clyde Hager, the Cotton Club Tramp Band and the Three De Lovelies.

LIST PRICES

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16mm Silent—Complete	$8.75
8mm Complete	$5.50

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• *Continued from Page 15*

enjoy — comedies, animated cartoons, news releases, sport topics, dramas, old time movies, and for those who own sound projectors there are short musical subjects, multi-reel dramas made by Hollywood studios, not to mention an endless list of other subjects listed in library and distributor catalogs.

Castle Films, Inc., have just issued a new catalogue illustrating and describing hundreds of 8mm. and 16mm. silent and 16mm. sound films available from their dealers—animated cartoons such as Farmer Al Falfa, Mouse Movies, Kiko The Kangaroo, Puddy The Pup, plus a series of lengthier Terrytoons. Then there's Castle's Sport Parade, World Parade, and Adventure Parade films plus a Musical Album series comprising three complete musical numbers to a reel. All these films are available

• *Continued on Page 44*

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

BIRMINGHAM
- Evans Motion Picture Co. 2107 5th Ave., N. (3)
- Wilfred Naylor 1907 Fifth Ave. North (1)

CALIFORNIA

HOLLYWOOD
- Bell & Howell Filmosound Library 716 N. La. Brea Ave.
- Camera Craft 6764 Lexington Ave. He-0443
- Castle's Inc. 1529 Vine Street

LONG BEACH
- Tate Camera Shop 2819 E. Anaheim St.

LOS ANGELES
- Films Incorporated 1709 W. 8th Street
- Hollywood Movie Supply 4279 Crenshaw (Zone 13)
- Ralke Company 829 S. Flower St. (14)

CONNECTICUT

HARTFORD
- Inter Church Press Corp 17 May St.

DISTRICT OF COLUMBIA

WASHINGTON
- Bell & Howell Filmosound Library 1221 G St., N. W.

GEORGIA

DECATUR
- Popular Pictures Company P. O. Box 223

IDAHO

BOISE
- Idaho Library of Visual Education 811 Rossi St.
- Williams' Photo Service 1007 Main St.

ILLINOIS

BERWYN
- Colonial Camera Shop 6906 Windsor Ave.

CHICAGO
- Bell & Howell Filmosound Library 1825 Larchmont Ave.
- Bolotin Camera Exchange 729 W. Roosevelt Road (7)
- Films Incorporated 64 E. Lake Street
- Ideal Pictures Corp. 28-34 East Eighth Street
- Zenith Cinema Service 3252 Foster Avenue (25)

MARYLAND

BALTIMORE
- Stark Films. 537 N. Howard St. (1)

MASSACHUSETTS

BOSTON
- Don Elder's Film Library 739 Boylston St., Dept. HM
- Claus Gelotte, Inc. Camera Stores 284 Boylston St., Opposite Public Gardens
- Frank Lane & Co. 5 Little Bldg.
- Wholesome Film Service, Inc. 20 Melrose Street

BROCKTON
- Iris Pharmacy 238 Main St.

QUINCY
- Stanley-Winthrop's, Inc. 90 Washington St.

MICHIGAN

DETROIT
- Detroit Camera Shop 325 State Street

ROYAL OAK
- Hy-Wilde Camera Shop 1029 S. Washington at Harrison Ave.

NEW JERSEY

ELIZABETH
- Elizabeth Photo Supply & Service 106 Franklin St. (1)

PASSAIC
- The No-Wat-Ka Co. 257 Main Avenue

ROSELLE PARK
- Union County Film Service 130 Chestnut St.

NEW YORK

ALBANY
- Hallenbeck & Riley 562 Broadway (7)

BALDWIN
- Eastern Film Supply Co. 2 Westminster Road

BROOKLYN
- Reed & Reed Distributors Inc., 7508 Third Avenue (9)

BUFFALO
- Hans Unfried 3104-06 Main St. (14)

NEW YORK CITY
- Bell & Howell Filmosound Library 30 Rockefeller Plaza
- Commonwealth Pictures Corp. 729 - 7th Ave.

NEW YORK CITY—(Continued)

- Films Incorporated 330 W. 42nd St.
- Haber & Fink, Inc. 12-14 Warren St.
- King Coles Sound Service 340 3rd Ave. (Zone 10)
- Medo Photo Supply 15 West 47th St.
- Mogull's Films & Camera Exchange, Inc 55 W. 48th St. (Radio City)
- National Cinema Service 69 Dey Street
- Nu Art Films, Inc. 145 West 45th Street

OHIO

CLEVELAND
- Cineshop Film Service 3483 Lee Road
- Foto Center, Inc. 10014 St. Clair Avenue

DAYTON
- Dayton Film (8-16) Rental Libraries 2227 Hepburn Ave.

OREGON

PORTLAND
- Films Incorporated 314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
- James A. Peters 41 South Fourth St.

RHODE ISLAND

WOONSOCKET
- Yvonne's Photo Supply 557 Social Street

TENNESSEE

CHATTANOOGA 2
- Grady Young Co., 108 W. 8th St.

NASHVILLE
- Churchwell's Filmosound Branch Library 510 Deaderick St. (3)

VIRGINIA

NORFOLK
- Tidewater Movie Service 218 W. 38th St. (8)

WEST VIRGINIA

CHARLESTON 2
- Elmer B. Simpson 816 W. Virginia St.

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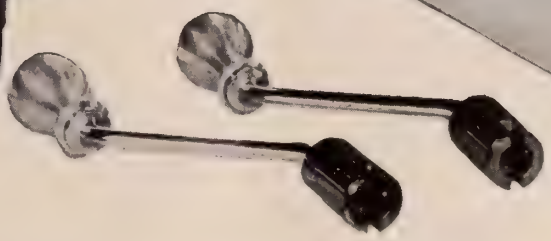


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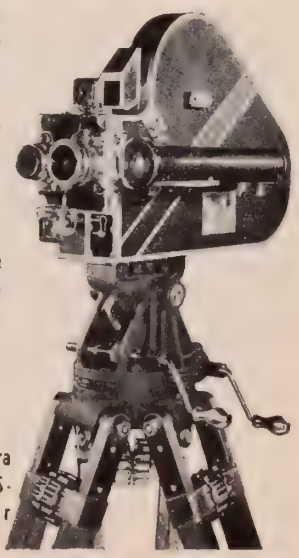
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TIMELY TITLES

By EDMUND TURNER



★ LET this title introduce your behind the scenes shots of the school play, local parade, a prominent wedding, or other activity. Perhaps it may suggest the filming of such events in brief sequences of camera shots which may be edited into a substantial reel.



★ HERE'S a lead title for that roll of movies you made at a recent party. But, of course, if you didn't shoot movies, perhaps this title will remind you of good movie making opportunities next time you plan or attend a party.



★ FOR your movies of that new heir in the family, here's an appropriate main title. It suggests a good continuity theme, too, which you can follow in making subsequent shots of the youngster as he grows up, with your pictures implying he's the boss of the household.



★ PLANNING a trip by air? Take your camera along, as suggested by Curtis Randall in his article on page 27, this issue. Use this title as a lead for the shots you bring back. As with the others on this page, it should be photographed in a typewriter titler.



★ OF COURSE you made movies of your New Year's party, the local New Year's day celebration, grid game and other activities. Shoot this main title and splice it at the beginning of this footage. Remember, every movie should have a main title.



★ HERE is a good main title for movies made of contests and other competitive events—even your local home movie contest. And if *you* are the winner, of course you can have someone else take a turn at the camera to record you proudly displaying the trophy awarded you.

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1947
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HOME MOVIES' 1947 Annual Amateur Contest is now in progress. Every amateur who shoots 8mm. or 16mm. movies is eligible to enter. You do not have to be an expert. Beginners have an equal opportunity with more experienced filmers

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entary films, scenario films and sound films.

nitting the best all-around film. Then there
s for 1st, 2nd, and 3rd places in the various
te one of the trophy awards but still rates
ion certificates for the makers of the next 25
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personages prominent in the motion picture
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Showing Is Part Of The Fun . . .

© Continued from Page 42

for outright purchase. Prices start as low as a mere $1.75 for a 50 foot 8mm. "Headline" edition to $17.50 for 16mm. sound versions. One reel 16mm. silent editions of most subjects cost only $8.75.

Official Films, Inc., also offer a substantial catalogue of both 8mm. and 16mm. films including animated cartoons, "Sportbeams" subjects covering important sports events of the year, plus regular releases of news, adventure, thrill and historic subjects. For the sound projector owner, Official Films offers a selection of over 100 "Soundies," 100-foot song and musical subjects delineated by some of the top name bands and entertainment stars of stage, screen and radio; also a series of 2 reel musical comedies featuring such stars as Bert Lahr, Ethel Waters, Lena Horne, and others.

From Post Pictures Corp., Commonwealth Pictures, Pictorial Films, the new United-World Films, Inc. and others, the sound projector owner may obtain a wealth of entertainment material which limited space precludes describing here. While in some instances these sound releases are available for outright purchase, most of them may be rented at reasonable rates. Instead of your projector gathering dust on the closet shelf, you can put it to work evenings. It will take you by magic carpet to foreign lands; to some of the scenic spots within our own country you may have wished to visit. There are few places in the world the motion picture camera has not recorded for you. Mexico? South America? Bali and its dancing girls? The Philippines? Australia? India? All of them are waiting for you and many more.

Would you like to study the sprouting of seeds, plants actually growing, bees making honey, and microscopic life? These films, too, are available. For your church, club and employee group meetings, there are hundreds of suitable films, from the multi-reel Passion Play to single reel features of biblical themes, industrial training subjects, and films on civic betterment.

How do you go about getting these films? Best place to inquire is your camera store. Most of the larger dealers now maintain film rental libraries. Some act merely as agents for larger film libraries and maintain a library of catalogs from which you may select the films you want. Then there are the large film libraries themselves which

Movies of the Month

• From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

JANUARY '46: No award.

FEBRUARY '46: No award.

MARCH '46: "Escape," produced by H. D. Atwood, Ajo, Arizona. An 8mm. Kodachrome picture, 250 feet in length.

APRIL '46: No award.

MAY '46: "Zoo Album," produced by John Kibar, Racine, Wisc. An 8mm. Kodachrome picture, 125 feet in length.

JUNE '46: "Tussie Mussie," produced by Albert H. Duvall, Galesburg, Ill. An 8mm. Kodachrome picture, 200 feet in length.

JULY '46: "This Is The Story Of Alladin's Lamp," produced by Rich Johnston, M.D., Ogden, Utah. A 16-mm. production in black and white and color, 400 feet in length.

AUGUST '46: "Tiny Town," produced by Edmund Turner, Detroit, Michigan. A 16mm. Kodachrome picture 400 feet in length.

SEPTEMBER '46: "The Past Master," produced by George A. Valentine, Glenbrook, Conn. An 8mm. Kodachrome picture, 200 feet in length.

OCTOBER '46: "Conscience," produced by the Parkchester Cine Club, Bronx, New York. A 16mm. monochrome picture 700 feet in length.

NOVEMBER '46: No award.

DECEMBER '46: "Streetcar To Heaven," produced by Arthur H. Smith, San Francisco, Calif. A 16mm. Kodachrome picture 600 feet in length.

maintain branch distributing offices in important cities throughout the U.S.

There are many free films available, too, usually to sizeable groups, and for these application for loan must be made direct to the sponsor such as the U. S. Government, the British Ministry of Information, and various industrial firms such as General Motors, General Electric Company, etc. Your local Y. M. C. A., Motion Picture Division, can give you full particulars as to source of such films.

Building your own entertainment library, of course, is the logical thing to do. Out of the catalogs of Castle Films, Official Films, Pictorial Films, Hollywood Film Enterprises and others, you can purchase at small cost one or two animated cartoons, a news event reel, and probably a travelogue or two. Thus, whenever the question arises "How will we entertain?" when unexpected guests arrive, you have but to set up your projector and screen and draw upon your personal library of films for an hour's program or more of enjoyable screen entertainment.

You needn't lay out a lot of cash all at once. By merely buying one or two subjects a month, you soon will have accumulated a sizeable library. Dealers handling films for outright sale will gladly screen them in order that you may more easily make your selection.

Backyard Cinderella . . .

• *Continued from Page 25*

fully at the enthusiasm of youth.

I used a Weston meter all the time and tried to get flat front lighting but the action was rapid and I was stealing "candid" shots when the young actors were not acting. So I took them as best I could, with sidelighting and backlighting, and to my surprise and delight some of the backlighted shots are the most beautiful of all. I doubled, and sometimes tripled, the Weston readings on them to make sure that the faces would be adequately exposed, and in every case the results were good.

I eventually ran out of Kodachrome and had to finish with black and white. But by that time the light was fading and I needed faster film anyway. Even the last of that was slightly underexposed. But luck was with me; I had a fairly long sequence taken several weeks before at Jacqueline's home, showing her and Floy having a tea party on a vine-covered porch. They were munching cookies and drinking milk, obviously having a very pleasant time. This sequence was spliced into our Cinderella film and followed the title in which we read the last line in the book, "And they lived happily together ever after," which is the way all properly related fairy stories should end.

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Adventure In Animation . . .

● *Continued from Page 23*

of movement. After studying it go back over the layout and redraw the rough places.

The next step, after the planes are drawn, is inking the pictures with india ink and then erasing all of the pencil marks that show. If you are to use color film use a light blue paper on which to draw your pictures, then ink and water color the airplanes. Make sure every picture is colored the same shade so there will be no flicker of color. Good results can be obtained by using water color with care.

The drawings are now ready for the camera and your tracing board will make an excellent support for each drawing while it is being photographed. Put your camera on a tripod or other solid support and set your tracing board in vertical position so the camera lens will be focused on your pictures when they are placed on the pegs. (See Fig. 2). Make sure the tracing board is tied down so it can not move during filming. You may use whatever method is most adaptable to your camera for centering the picture. It can be centered by taking pictures on short lengths of positive film and developing them to see how the picture is centered. Also if your camera does not focus down close enough you may have to use a portrait attachment over the camera lens, the same as when shooting titles.

After setting up lights, centering camera on the drawing board, and checking the exposure, you are ready to begin filming. Put sheet No. 1 on the tracing board pegs and expose a single frame. If your camera does not have a single frame device, set camera at the lowest speed, then give the button a quick jab which will operate camera for not more than a 2-frame exposure. Follow through with the rest of your drawings in order, photographing No. 1, 1B, 1C, 1D, 2, etc.

You have been given the simplest method by which animation can be produced. Other factors will have to be considered if, after a time, you decide to try your luck at animating humans, animals, and other more complex drawings of characters. It is fairly simple to show linear motion that remains at a fixed distance from the camera. Although other forms of motion can be animated with practice, an amateur with artistic talent can, after reasonable practice, make animated movies of animals and humans by following the same methods that have been described here.

Making A Soundie . . .

● *Continued from Page 25*

The first step in making this picture, was recording the sound track. This was done by using my Auricon recorder. A set of dual turntables, which I described in an earlier article in Home Movies, was used to play the original recording of the Andrews Sisters singing "Rum and Cocoa Cola." Output from the turntables was fed directly into the Auricon phono channel. The short foreword to the picture which I read was recorded in the same manner. When the sound track was developed, the foreword and music were on one continuous sound track on 16mm. film.

The next step was to "spot" the track. This involved running the sound track film through my sound projector and using a grease pencil to mark off various sections of the film I wished interpreted in action in the scenes I was to shoot. When this was done, I wrote the script and planned the action to fit each section of the sound track I had marked.

The night we shot the film, the boys rehearsed their parts by singing or "mouthing" the words of "Rum and Coca Cola" in unison with the song as it was played back from the sound track running through the projector. In shooting the picture, of course, this same procedure was followed.

The camera was synchronized with the projector "stroboscopily." I used a home made stroboscope attached to the single frame shaft of the camera and reflected a beam of light on it from the projector. This enabled me to keep the camera in sync with the projector, and therefore the sound track, as it played the song cueing the boys' singing and action. There was a variety of action, too. Instead of shooting the whole picture from one camera position, camera angle was changed several times. I alternated a medium shot of the three, with individual closeups of each of my singing actors, and there was also a shot of the boys' legs, bony, socked and gartered, as a humorous touch contrasting with their feminine attire.

Editing the picture was the difficult chore. I used a Bell & Howell sound projector for a "Moviola." To sync each scene with its respective portion of the sound track, the picture film had to be threaded in the projector along with the sound track film, running over the sprockets together, with the picture and sound track separating where the track film passed over the

sound drum. When the two failed to sync, the films had to be re-threaded and projected again and again until they were just right. To adjust for sync, the projector was stopped and picture film moved forward or backward one or two frames until I got it right on the nose.

This procedure had to be followed for each scene and a sync mark put on the film and track indicating the starting point of each. This done, the picture was eventually cut and spliced and then projected with the sound track for a final check. Afterward, I sent the picture to the Ansco laboratories in Binghamton where a reversal dupe was made of it. I was working with a negative track and a reversal picture film up to this point. Time was too short to have a positive track made, so the final print was made with the negative track. The only resulting drawback was a slight hiss which is occasionally heard as the picture is projected, but it is not disturbing.

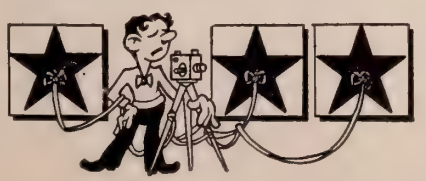
Since *The Mildew Sisters* was practically all made by direct recording from a standard phonograph record fed directly into my Auricon film recorder, I encountered no acoustical troubles. I find this recorder very simple to handle and capable of good sound quality. I encountered no trouble with it in view of my long experience with disc recording. I think I have a fairly good ear for monitoring and thus can lace my mike most advantageously. This, plus a modest knowledge of radio, helped greatly in enabling me to get good results with the recorder.

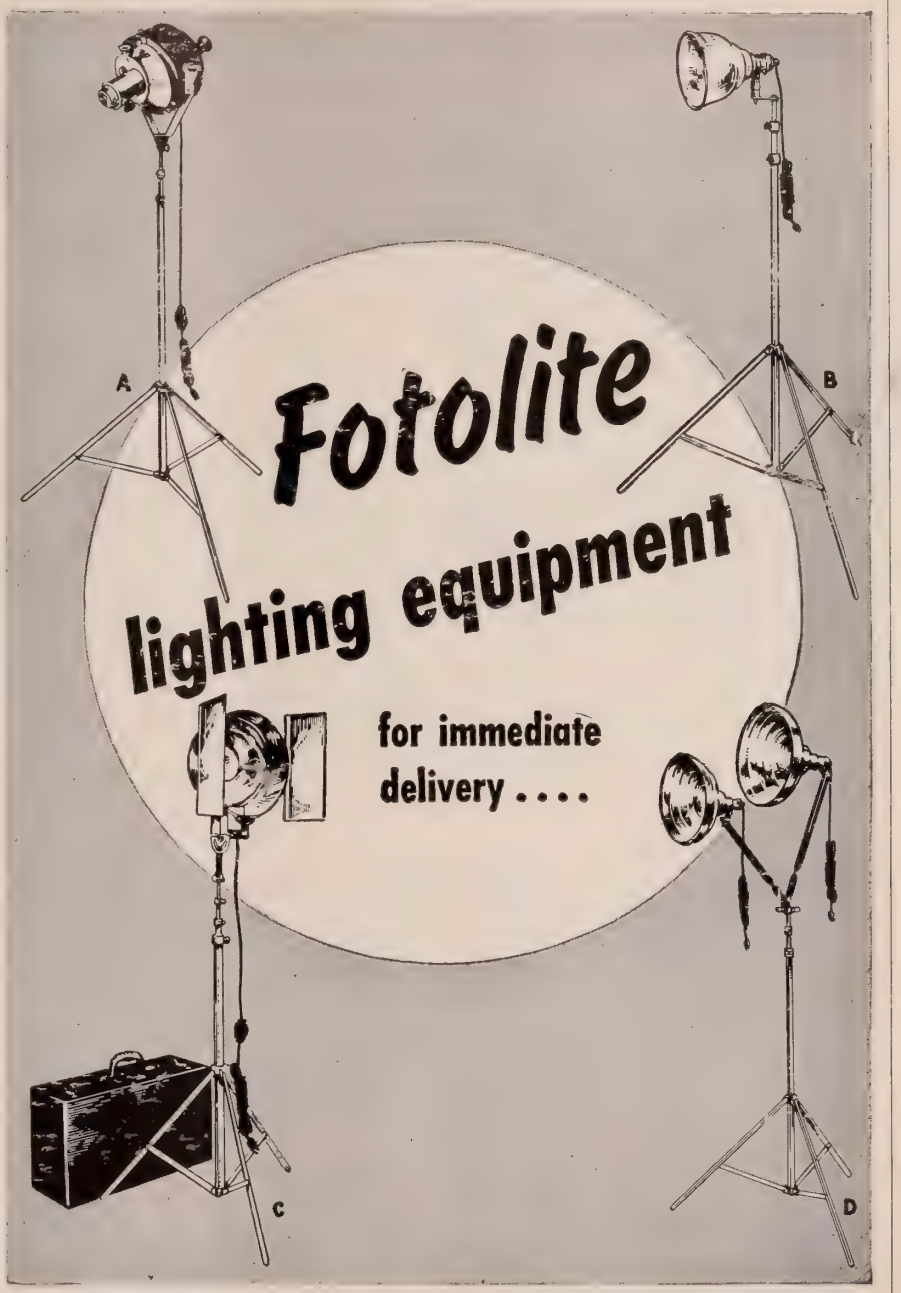
Covering The News . . .

• *Continued from Page 32*

ment to produce a series of films in 16mm. color featuring each of the country schools now in operation in the counties of this area, such as Jackson and Trempealeau. The series will be made a part of permanent school records to be available for showings at educational meetings, etc.

This enterprising newsreel corporation maintains a fully equipped camera car complete with camera platform on top, two 16mm. Bolex cameras and one 16mm. Filmo, plus a Graflex, a Speed Graphic and a Kodak Medalist for augmenting their movie making with production stills. Corporation member Hallingshead owns a Piper Cub plane which is available whenever filming assignments require travel to distant or otherwise inaccessible locations.





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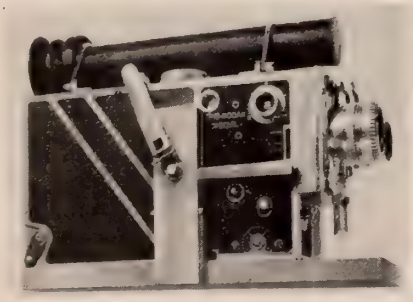
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Aerial Filming . . .

• *Continued from Page 27*

you certainly will if you have one. For general aerial views, your regular lens will suffice. But when you encounter a particularly interesting view demanding more detailed study, you'll want to swing your telephoto lens into place. When you do, the camera must be held rock-steady for the shot, for the slightest wavering of the camera will be magnified in direct proportion to the focal length of your telephoto. So, if you are shooting through one of the windows of a skyliner, hold your camera against the glass unless there is considerable vibration in the walls of the plane's cabin.

Panorama shots from a plane are o.k. providing you pan very slowly. Hold the camera on the scene for a second before starting to pan, then allow it to run for a fraction of a second after completing the pan, holding the camera motionless before stopping its action. By following this practice for every pan shot, they will be easier on the eyes when screened. The spectator's eye will have a chance to rest upon a steady view of the scene at the beginning and at the end.

Of course, you will want to include some of the atmosphere of the plane in which you are riding, in a few of your scenes. Shoot over the shoulder of a fellow passenger, silhouetting him in the foreground and at the same time, showing some of the plane's interior. For greater detail of the interior, open up the lens one to two stops more than is required for a straight through the window shot.

Perhaps you have opportunity to fly in a private plane. A ship of this type will afford greater scope with the camera. An open cockpit ship will enable you to use your camera almost unhampered; but here again, the problem of vibration may enter into the picture. Where possible, the camera should be steadied by holding it against the fuselage, but if there is too much vibration you will have to rely upon your body to cushion this movement and to hold the camera as steady as possible with your hands, bracing your elbows against the sides of your body.

The private ship affords the opportunity to shoot many of the thrills of flying such as looping, barrel rolling, diving, etc. There have been instances of filmers shooting whole rolls of film of such maneuvers from the cockpit without once changing camera angle or position. The result is monotony on the screen—just the opposite of the thrilling cinematic effect expected. If you plan shooting such manuevers, decide at once to apply logical continuity to your filming. Begin with introductory shots from the ground of you or the filmer entering the cockpit, securing the camera to whatever support within the plane that has been prepared for it, then one or two shots of the plane starting its flight—the motor being started, the plane taxiing to the starting point on the field, and the actual takeoff.

Following these scenes will be those you took in flight. Don't waste too much footage on loops and barrel rolls. The only effective shots are those that show movement of the horizon or land in the background, unless, of course, you have the advantage of a magnificent cloud display patterned against a deep blue sky. In editing this footage, it will be even more effective if you will intercut an occasional telephoto shot made from the ground of the plane's acrobatics in the sky.

Easy-To-Build Titler . . .

• *Continued from Page 29*

sence of "hot spots" which invariably give the title an uneven appearance on the screen.

A rule most generally employed is to place lights twice the distance from the title as the title card width. Thus, a title 12 inches wide would indicate placing the lights 24 inches in front of the title card. Brightness at the sides of the photographed title may be caused by having set the lights at the wrong angle. While the lights may have been placed far enough away from title card, they were placed too near the center line, causing reflected light from title card to strike the camera lens. By moving the lights farther away from the center line (between camera lens and title card center) there is less chance of reflected light fouling up your titling.

With this precaution, only one other thing may cause the uneven effect of reflected light and that is the paper or

1947 CONTEST

★ HOME MOVIES 1947 Annual amateur contest opened December 1st, 1946. Virtually the same rules will apply in this year's competition as applied last year. Every film sent in to the editors for review after December 1st will be considered eligible for the 1947 contest, subject to re-review later.

card on which title is lettered. If this is of glossy surface material, you are bound to be in trouble. Better make sure of your title card stock, using only the softest matte surface paper which will minimize the reflected light bugaboo. One of the important features of this titler is that the lighting arrangement permits swinging the lighting units, as suggested here, to obtain the best possible lighting for the title card.

With The Clubs . . .

• *Continued from Page 36*

stallation of 1947 officers will take place, and plans for club's future programs will materialize.

★

NEWPORT Cinema Society, of Newport, Pennsylvania, had its first meeting in November with 75 members present. Session was devoted to organization of officers. Club is currently under leadership of James L. Geary and Luke Buffenmeyer, director of visual education in the Newport Union Schools.

★

MINNEAPOLIS Cine Club's Stephen Boyles, chairman of the group's "Service For Shutins" committee, reports the completion of a program wherein 14 members of the club have volunteered for showing films to shutins during 1947.

★

LOS ANGELES Southwest 8mm. Club held its annual Christmas party December 20th. Santa Claus was there in person with his camera making shots of the gala affair. Highlight of the entertainment program was appearance of Jimmy Dolan, Paramount Pictures player and radio star, who played and sang for the group. Screening of pictures was confined to the club's "one splice" contest in which only 8mm. pictures containing no more than one splice were admitted.

★

BROOKLYN Amateur Cine Club's December meeting featured a demonstration of 16mm. Ansco Color film and slides with a lecture by an Ansco representative on the use and lighting of this film when used in and out of doors. On the screen, "Ten Thousand Miles" was shown through courtesy of Eastman Kodak Company.

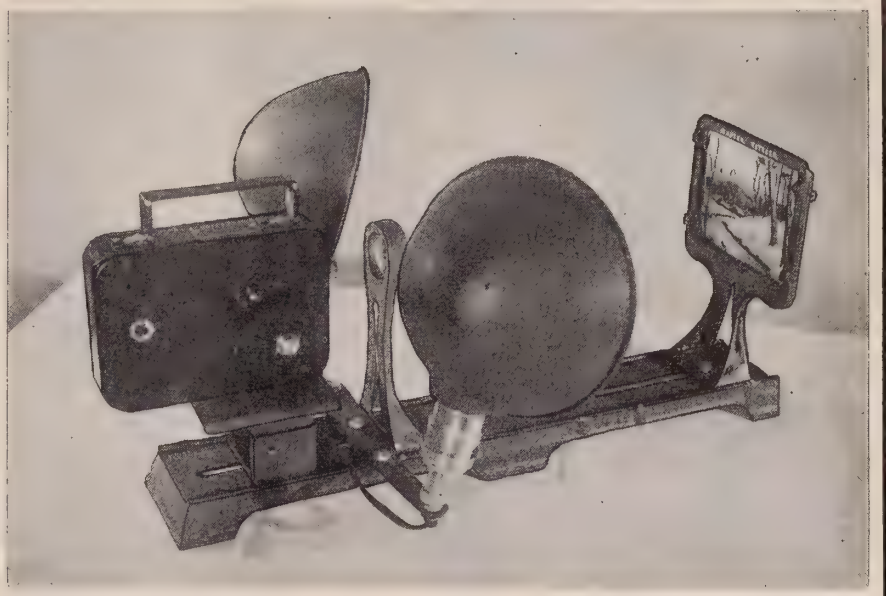
★

UTAH Amateur Movie Club members were guests of Mr. and Mrs. Ed Wolley for the group's December meeting at which time a number of members' 8mm. and 16mm. films were screened, and member Richard Thiriot demonstrated some new angles in title making. Secretary Wendell Taylor reports that 26 members were present.

• *Continued on Page 59*

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Movie Analysis - "Magnificent Doll" . . .

• *Continued from Page 29*

in *Magnificent Doll* is kept rather simple and offers a successful pattern for editing that the amateur can profitably study. Each scene usually starts with a long shot containing movement; either the actors are moving about or else the camera pans or dollies. The rest of the sequence invariably consists of a series of medium shots and close-ups as the actors talk back and forth; the scene finally ends on a shot (generally a close-up or medium shot) without any movement of either camera or actors.

This is an interesting technique. The opening shot with movement immediately catches our eye and arouses interest and leads us on to the new scenes that follow. The last shot is like a momentary pause allowing the significance of the scene to sink into our minds. The contrast between shots with movement and those without adds extra variety and interest to this picture and serves as a sharp dividing line between the end of one scene and the beginning of another.

The story of *Magnificent Doll* is told in the "flashback" manner, with Dolly Madison reminiscing about her past. As she talks we see on the screen scenes of various incidents that occurred while she was the President's wife during the early days of our nation's existence. The scenes are all "silent"; the only sound is Ginger Roger's off-screen voice.

While most amateurs cannot shoot "sound," some are able to "dub in" sound either by the later addition of a sound track or by means of a phonograph record. For them, the technique used in the opening of *Magnificent Doll* is worth study. Though we are all used to hearing as well as seeing the actors on the screen, in this film's unique opening the absence of dialogue is not objectionable. A large part of the effectiveness of this opening is due to the fact that Ginger Roger's monologue never tells exactly the same thing that appears on the screen. In this way words and images complement each other rather than repeat what the other has to say. The monologue is a personal reminiscence in which Ginger Rogers as Dolly Madison tells what the particular incident shown on the screen meant to her.

This use of monologue is becoming more and more common in motion pictures because it allows the actors to state how they feel and think and lets the camera tell what is happening. The recent British hit *Brief Encounter* makes excellent use of this technique throughout the film.

In keeping with the over-all simplicity of production of *Magnificent Doll* is the photography. It has been kept quite realistic and is a healthy change from the over-glamorized lighting and photography in which Hollywood tends to indulge. The outdoor scenes have the freshness and brightness of sunlit days. Many of the indoor scenes are treated equally as faithful; we see the sun streaming through a window or the faint light cast by a fireplace or by candles. It will be suggested to the amateur to keep his lighting simple in his own pictures and to make use of natural shadows rather than attempting to eliminate them.

Magnificent Doll's greatest value, perhaps, lies in its mature and intelligent handling of a worthwhile subject and theme. Generally, when such movies are made, more attention is paid to scenario construction, editing, direction, and camera work. But the main lesson to be learned from *Magnificent Doll* is to "keep it simple and make every shot count."

Experimental Workshop . . .

• *Continued from Page 31*

causing the films to appear washed out on the screen.

To correct this I have made up an adaptor ring to fit over the front element of my projection lens. This ring is nothing more than a paper disc with a hole cut in the center. This has the property of reducing the amount of light reaching the screen. The smaller the hole in center of disc, the less light reaches the screen. I have found an aperture ⅜" in diameter gives best results.—*A. W. Harris, Detroit, Mich.*

Non-skid Tripods

If your tripod fails to hold on tile or cement floors, stretch an ordinary blanket on the floor beneath the tripod. Still another method is to use a large sheet of corrugated paper and this may be had from an old packing box, split and opened up to provide the foundation for your tripod. With the blanket, the regular rubber tips will hold firmly against the blanket. With the corrugated paper, either the rubber or pointed tips may be used with equally good results.—*H. T. Kaltenberg, Champaign, Ill.*

Mask Shots

Mask shots can be made with any cine camera if you have a typewriter titler. Merely place the desired mask in the title card holder and focus your camera through the frame upon the scene or subject to be photographed. In addition, it will be necessary to shield the mask from light on the camera side.

This may be done by making a hood of paper or cardboard, preferably black in color, that extends over the titler between camera and title card holder. The masks may be cut from black cardboard or from other material painted a dull black; ordinary liquid shoe polish will do for this. The design should be accurately centered. — *Richard Abrams, Trenton, N. J.*

Test

Do you hold your camera steady? Take a flashlight and go into a darkened room. Light it and hold it, together with your camera, with the beam directed on a distant wall. If beam spot on wall isn't steady, neither will your movies be steady. You may also note that the farther away from the wall you are, the greater the movement of the unsteady beam.

This check will enable you to correct your method of handling your camera. Change your stance, the manner of holding your camera, etc., until you find that which gives steady results as indicated by the flashlight beam.—*Carl J. Englund, Brooklyn, N.Y.*

Film Storage

Canisters available in five- and ten-cent stores for use in kitchens to store flour, sugar, etc., make inexpensive 8mm. film storage chests. These come in diameters which will easily accommodate 200-foot and even 300-foot reels. A bit of shopping may even turn up a size to fit 400-foot 8mm. and 16mm. reels. Cover the customary flowery design with a coat of enamel of your choice and neatly place cellophane tape over identifying labels.—*Matt Bennett, Detroit, Mich.*

Closeups . . .

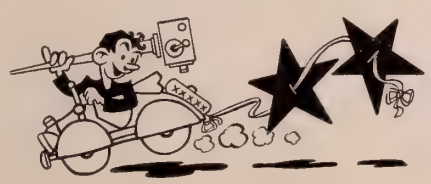
• *Continued from Page 32*

the Cine Special, is winding up production on a 16mm. picture in Seattle and will shortly return to Hollywood to resume 16mm. cinematographic activities there.

★ ★ ★

Film World,trade magazine of the 16mm. film production industry, is currently compiling data for its first annual Year Book. Volume will contain data on active 16mm. cinematographers, film editors, writers, 16mm. film producers, etc., plus a comprehensive list of all important 16mm. films produced to date.

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Cine Tricks With Stop Motion, Etc.,

• *Continued from Page 19*

tion resumes. The result should be self-explanatory.

For smooth, satisfactory results, it will be noted that two things are necessary: at a given moment, certain players must remain motionless, and the camera must not move. Otherwise, when the action is resumed there will be an unpleasant and revealing "jump." To help the actors, they should, as far as possible be given positions which will not be too difficult to hold. Seated, leaning up against something, lying, and the like, will be easier than poses in which the body is wholly unsupported. So far as the camera goes, it is obvious that a good, steady tripod is as indispensable here as it is in nearly all special effects work.

It may also be noted that stop-motion shots may, in a sense, be considered to be "editing in the camera," since the same effect could be obtained by leaving the camera running, then cutting out that portion of the film during which the change is being made. This rarely has any advantage, but there will be an occasional case where it is more convenient to leave the camera running, then delete the portion where the camera would have been stopped.

One nice feature of stop-motion work is that it demands only the simplest type of camera and no special attachments. In the case of animation, virtually any camera may be used for the simpler forms of work, but for advanced results such things as a single-frame release and a frame counter are highly desirable, and occasionally indispensable.

Simple types of camera may often be used for single-frame work by setting the camera motor at its lowest speed—eight frames per second or less—then lightly flicking the release button. This will usually expose one or two frames, possibly three, and a few tests will soon show what may be expected. If it is found that it consistently exposes a single frame, or consistently exposes two frames, satisfactory animation can be accomplished. If it exposes three frames each time, possible animation effects will be largely limited to maps, charts, diagrams, titles and the like, where the movement need not be too smooth. If it exposes sometimes one, sometimes two, and occasionally three, the possibilities are very limited, since any animation effects created will be erratic and jerky.

A further possibility, however, is the construction of a single-frame release, and numerous articles have appeared in Home Movies Magazine describing such devices for various cameras. For instance, in August, 1944, a single-frame release and counter for the Perfex was described and illustrated; in March, 1943, a single-frame release for the Model "K" was given. If the approach to animation is serious, the amateur should provide himself with a camera which has such a release, whether it be built in at the factory or devised by the user.

Animation is hard work—harder than anyone can possibly realize until they have actually done it—but it is richly rewarding. When a film is completed, it is *your* creation, and not merely a record of nature. Probably before you are half way through the job of photographing an animated film, you will swear that nothing on earth would ever induce you to undertake another—but when it is completed and projected, you will find yourself already planning the next one!

Not many amateurs will want to make entire animated films, but short bits of animation can do wonders for live action films. Furthermore, short sequences offer a less arduous introduction to this field. There is virtually no limit to the range of objects which may be animated, but the following list will suggest a few of the possibilities:

1. Titles. The letters may be animated in or out, scrambled or unscrambled, and the like. Decorations may move about, or title illustrations, cartoon or otherwise, may actually be animated for maximum effect.

2. Maps and charts. Many travel films, vacation films, industrial subjects, and the like, can be made more informative and intelligible by the use of diagrams, maps, etc. Since these often are not too interesting in themselves, added entertainment value may be gained by the use of animation—moving lines, moving arrows, and so on.

3. Inanimate objects. Household articles, garden tools, knickknacks, instruments, and such, may be made to perform amusing or fantastic actions by means of animation.

4. Dolls, puppets, models and miniatures. These are a favorite with amateur animators, since all that is needed is the patience to move the dolls or models a bit at a time between frames, which involves a great deal less work than making a drawing for each frame.

5. Cut-outs. Jointed, paper doll figures also demand somewhat less work than drawings. In the early days of animated cartooning, these were extensively employed.

6. Animated drawings. These represent probably the most staggering job which an individual can take on his shoulders in amateur cinematography—so try a short sequence before you decide that you want to make an entire film!

7. Frame enlargements. Successive

frames of a live action shot are enlarged on bromide paper. Drawings are then made, either directly on the photographs, or on transparent celluloid overlays, and the frames are rephotographed, yielding a combination of live action and animation in the same scene.

The question of equipment and apparatus will be gone into more fully in a later article, when we consider the general question of equipment for special effects work, but certain essential things can be pointed out at this time. Animation demands a completely steady camera; it must be supported rigidly, and not "more or less" firmly. A flimsy tripod may be no better than no tripod at all.

Titles may be done on a title stand or on a special animation stand. In either case, a support for the camera will usually be a part of the set-up. Maps and charts may be done in the same way, or they may be pinned to a wall and the camera supported on a tripod. In this case, the tripod should be braced and its feet anchored firmly in position. Inanimate objects and puppets will usually be done with the camera on a tripod, and it will pay to use a heavy one. Animated drawings, cut-outs and frame enlargements demand an animation stand, or a title stand with special attachments for registration, which we shall discuss later.

As a start, it is strongly recommended that the amateur make his first experiments with the animation of titles, maps and diagrams. A little experience with this will begin to give him a "feeling" for timing, and some notion of the amount of work involved. Let there be no mistake—the writer would be the last to discourage any amateur from the fascinating field of animation. The work is richly satisfying—but there is also an enormous amount of sheer drudgery involved, and it is well to be sure that you feel that the one warrants the other.

Certain questions of timing and action are applicable to all forms of animation. The first thing is to learn to estimate the desirable length of time for a given bit of action. A stopwatch is a priceless tool for this purpose. There are many ways of doing it, and you can best decide on the method most suitable for your own use. One way is to act out a bit of movement yourself, timing it with the watch. Another is to watch a little "screen" pinned up over your desk, visualizing the action and timing it. (You will probably find that most of your estimates are low, at first.)

Suppose that you want to show a cannonball being fired and travelling across the screen. Tracing an arc with your finger, and timing it, you decide 3 seconds would be about right. If you are using the standard silent projection



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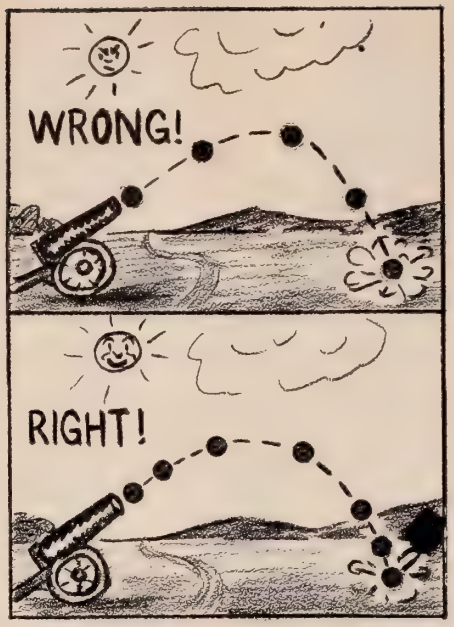
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● A common fault of the beginner animator is failure to realize that an object set in motion does not travel at constant speed, but accelerates at beginning and decelerates at end of movement cycle as indicated in second diagram above. Objects drawn or moved in animation must be given similar acceleration and deceleration treatment.

speed of 16 frames per second, this means that the cannonball should travel across in 3 x 16, or 48 frames. (For sound, at 24 f.p.s., this would mean 72 frames.) Now, measure on the drawing the distance which the cannonball is to travel. Let us say that it is 3 inches. In other words, in 48 frames the cannonball must travel 3 inches on the drawing—an average of 1/16 inch per frame.

However, since the movement across the screen is moderately slow, it will be perfectly satisfactory, and only half as much work, to expose *two* frames of each cycle. (Only in the case of very rapid movement is it necessary or desirable to make a drawing for each frame.) This means 24 positions, making them an average of 1/8th inch each.

At this point, many amateurs make a serious mistake, with the result that the final effect on the screen is altogether disappointing. This is the failure to take into account acceleration and deceleration.

To illustrate this as clearly as possible, let us leave the cannonball for a moment, and assume that we wish to show an automobile standing still, starting off, travelling at 60 miles per hour, then stopping. The uninitiated, giving this constant speed throughout, would show it at rest, then leaping to 60 m.p.h., then abruptly stopping. In reality, of course, any car, no matter how tremendous its pickup, would pass gradually through 10, 20, 30, 40, 50 and then 60 miles per hour, and in stopping it would again decelerate to 40, to 20, and so on, until it stopped.

The same principle applies to the swing of a pendulum, the movements of the arms and legs in walking, and virtually any type of movement except constant motion which we do not show starting or stopping, such as the constant motion of a rotation wheel which continues in action from beginning to end of the scene.

Returning to our cannonball, we have two possibilities. We may adopt the realistic approach, having the ball leave the cannon with high initial velocity, gradually lose its speed as it rises, then fall to earth, gaining momentum as it drops. Or, for humorous effect, we may do just the opposite, having the ball leave the cannon lazily, gain momentum as it rises, swish rapidly across the heavens, then slow down as it reluctantly drops to earth. In the sketch accompanying this article, the second possibility is schematically illustrated.

This means that instead of moving the cannonball 1/8th of an inch for each cycle, we move it less than an eighth where we desire it to travel slowly, and more where we desire more rapid movement. For example, we might move it 1/16th per drawing for slow travel, and 3/16th for fast action. A little experiment along this line will quickly show the superior animation obtained when acceleration and deceleration are taken into account.

Thus far, we have little more than scratched the surface, but we shall have more to say of the mechanics of both puppets and drawings later in this series.

Uses For Surplus Army Cameras . . .

● *Continued from Page 26*

trolled filming is the common woodchuck or hedgehog. This shy animal likes to sit sunning himself on the edge of his hole—a perfect target for this type of operation. This same camera may also be placed in a water-tight box and submerge for marine shots of fish, swimmers, etc.

We have all seen movie shots of onrushing automobiles headed straight for the camera. With a camera of this design it is feasible to fasten it on a plank in the center of the road and steer the car so that it passes safely over it. Just think of the suspense and drama as the car speeds toward you on the screen!

Perhaps a low angle shot following a car along the highway is called for in the shooting script. With the remote control camera it becomes a simple matter to mount it on a car bumper and shoot as you roll. Then, too, if an industrial film is in the making, a small compact camera, such as this, mounted down among the machinery, can produce an outstanding viewpoint or camera angle. Thus an endless number of otherwise impossible shots will suggest themselves as the use for remote con-

trol is expanded through practice.

These cameras may be obtained from the Superior Camera Co., 3335 Dixie Drive, Houston, Texas. They range in price from $18.50 to $49.50 and for the amateur who likes to tinker there is relatively little to do.

The camera is operated by a 24 volt D.C. motor and can be run on radio "B" batteries if desired. I found that it will also operate for short periods on 12-18 volts 60 cycle A.C. A toy train transformer is ideal for this purpose should the shooting be done near a 110 volt source of electricity. For operation in the field or forest, batteries must be used. Either a 45 volt Burgess 5308 or the heavy duty 21308 will do the trick. The larger battery is heavier and more difficult to carry but it will last longer.

The first requisite is a plug to insert into the socket of the camera to connect the electric wires. A piece of 9/16" wood dowel with holes drilled in the approximate position makes an ideal plug. Small hollow rivets furnish a metal tube to connect with the prongs. Wires leading to the battery can be soldered to ends of the rivets. I used a handle from a broken electric iron plug to provide a means for inserting and pulling the dowel-plug from the camera.

By connecting an ordinary electric light plug to the special camera plug I am able to use a 100-foot rubber-covered extension cord which serves a dual purpose and is normally used for 110-volt operation. Then another short cord with a socket for the light plug and two lugs to connect with the battery or transformer and it's ready to operate. An ordinary snap switch is inserted in the line near the power source to start and stop the camera.

The viewfinder I made from a piece of stiff wire bent in the form of a rectangle 1½"x1-1/16". This was so shaped that the sight is attached to the mounting screw at the top, in front, as can be seen in Fig. 1. Should one desire, a regular tubular viewfinder can be purchased and fastened on top.

To mount the camera on tripod I used two strips of brass 4"x½"x⅛" with holes drilled at each end. Where the two strips cross I drilled and tapped a hole for a ¼"-20 machine screw. This enables a regular camera swing-tilt tripod head to be fastened to the camera. The other end has a flat piece of metal 8"x1½"x3/16" attached with a ¼"-20 screw, as pictured on page 26.

The flat piece of metal is strapped to the tree trunk and the camera aimed by means of the ball and socket joint of the swing-tilt head. The plug is inserted; wires attached; and all is in readiness for that super-dooper shot of a mother bird feeding her young.



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3-Lamp Illumination . . .

• *Continued from Page 21*

is to move the camera straight in toward the subject without disturbing the lights. Be careful in moving the camera not to get it off the original camera-to-subject line that was established in the long shot. Also be sure the camera is set low enough to avoid a shadow of the camera itself (or of the cameraman) appearing in the scene. Since a long shot might be made from shoulder height, a medium shot from a somewhat lower level and an extreme closeup from a still lower level, this is not too great a problem; particularly if one remembers to start the long shot with the camera position as high above the floor as is reasonable. You then have leeway to come in to slightly lower levels to avoid getting in the way of the lights when making medium shots and closeups. For closeups, move in closer with the camera, on the same line and exercise the same caution.

Working in this way, nothing changes except the camera position — neither lamps, lighting nor exposure. It's great to be able to direct your actor or actors, to concentrate on the action and composition, without distraction. Another advantage, especially when working with children, is that if some spontaneous action occurs that makes you wish you were filming a long shot rather than a closeup, it is entirely possible to pull the camera back to the long shot position in a very few seconds, and go ahead and shoot without worrying about anything except focus. With your "set" lighted in this way you are working in the best professional tradition.

In Hollywod studios, before actual shooting begins on a scene, electricians swarm over the set, building up the general lighting to a pre-determined level. Then the stand-ins appear, the proper camera position is chosen, and additional lights are placed to round out the illumination. It is notable that in the studios spotlights are used generously because this type lamp pours intense and concentrated light on the scene or set from relatively great distances. The quality of lighting thus achieved is demonstrated in the series of photos which appear on page 20.

On casual inspection both pictures in each series appear to be quite alike. The series consists of a long shot, medium shot and closeup of a typical movie action in which the long shot is used to establish the scene, the medium shot to advance the action and the closeup to allow the spectator an intimate share in what is going on.

There is, however, a considerable difference in the technique of lighting these pictures. The long shots are identical. They start out with the camera fourteen or fifteen feet from the subject. Two reflector photospots are placed right together at the camera position and slightly above the lens. The other reflector photospot has been used high to the left and in back of the subject, shining downward on the hair. But in the "A" series of pictures (1-A, 2-A and 3-A) the lamps at the camera were moved in and kept at the camera position for the medium and the long shot. This is evident in the medium shot in extra brightness on face of subject with a consequent loss of sparkle in the hair. The effect of overhead lighting is partly destroyed because of over-lighting from the lamps at camera position. It is true that this effect could have been restored by bringing the back light closer at the same time the camera lamps were moved in. This was done in the closeup in the "A" series. Here the back light was brought in to a distance of about 2½ feet when the camera lamps were moved in to a distance of about 5 feet. Now compare the medium shots and closeups in each of the series.

In the other series of pictures (1, 2, 3) the long shot is identical with the other long shot. But for the medium shot, only the camera was moved. The lighting balance remains the same. Especially in the medium shot it is noticeable that the face is more softly lighted because the lamp was not moved in with the camera. Also the face does not acquire extra brightness.

And in the closeup, natural reflection of light off the paper the young lady is holding bounces back into her face and gives a lighting more consistent with what might be expected in a normal room under these conditions. The tiny shadows under the nose and chin are much more open than in the adjoining picture where the lights were brought in with the camera.

Note, too, in the transition from long shot, to medium shot to closeup that, where the lights were left in their original position, the effect on the screen allows the attention of your viewers to remain on what is going on.

Where the lights are brought in on subsequent close shots, there is likely to be a slight sense of irritation because of a sub-conscious recognition that the lighting effect is changing as the camera position is changing.

And finally, in the first series of pictures, careful attention was given to stopping down the diaphragm each time the camera was moved in closer because the lights were going along with the camera. If this had not been done one of the scenes might easily have been

over-exposed thereby spoiling the whole series.

Where the lights are left in their original position this hazard does not exist; if the correct exposure level is determined for the long shot it can be forgotten and all of the scenes will appear on the screen with uniform exposure.

And your subjects will thank you for setting your lighting far back and leaving it there. Once they have become adjusted to the necessarily high lighting level for movie making they are quite comfortable in all following scenes. If, however, you bring lamps in with the camera to a position only a few feet away, when shooting an extreme close-up, the heat and glare may make them uncomfortable and produce a strained expression when you are after a pleasant one. They will thank you, too, for getting set and then moving swiftly and confidently through a sequence of scenes without a lot of interruptions or fiddling with adjustments of the camera and lamps.

New Sound And Silent Films . . .

• *Continued from Page* 38

story of nature's destruction of an ancient sea and the making of what is known today as the Great Colorado Desert. The film reveals many strange wonders and phenomenon of this area: prehistoric fish traps; pictographs still to be seen on the nearby cliffs; mud volcanoes in action, and the weird bird, animal, insect and reptile life. Subject is distributed by Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood, Calif.

Kamikaze, available in both 8mm. and 16mm. color, consists of some of the best footage from official U. S. Navy films showing Jap suicide planes attacking units of our fleet. Film shows anti-aircraft shooting down enemy planes in flames, climaxed by Kamikazes crash-diving into a super-carrier of the U. S. Fleet with the resultant explosion. Prices are as follows: 50 ft. 8mm. Kodachrome, $6.00; black and white, $1.75; 100 ft. 16mm. Kodachrome, $13.00; black and white, $3.50. Available from World In Color Productions, Elmira, New York.

The Jungle Menace, is a chapter play in 15 episodes—31 reels—produced by Columbia Pictures and starring Frank Buck and Sasha Siemel. The jungle roars with the most amazing thrills ever filmed as the mighty star of "Bring 'Em Back Alive" fame smashes a jungle in upheaval. Distribution is by Commonwealth Pictures Corp., 729 Seventh Ave., New York.

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Information Please . . .

• *Continued from Page 6*

plete re-mounting, although if it is one made by Wollensak, it will be possible to purchase from them a conversion ring which will enable you to adapt the lens yourself with no difficulty. Otherwise, it is a job for an optical engineer. F values will not be altered and focusing scale must be recalibrated only if the lens, after mounting, is set nearer or farther from the plane of film travel than that for which it was originally intended.

Soft Emulsion (A. Damante, San Jose, California.)

Q—*Along with my question I am sending you samples of film which I have processed myself. I seem to be having trouble with the emulsion remaining soft. Also, the film is fogged. What has caused this?*

A—If temperature of your processing solutions, including wash water, was not over 70°, you shouldn't have had any trouble with soft emulsion. The trouble may be due to using old and exhausted hypo. If you are using acid hypo with a hardener in it, it may still "fix" the film without hardening it. Would suggest checking this phase of your processing and make sure to use only fresh hypo with hardener combined with it. If you do not wish to combine the hypo and hardener, then it will be necessary to put the film through a separate bath of chrome alum or formalin hardener.

The fogging of the film evidently is due to age — film was probably outdated. Film of the type submitted, which is a surplus stock, will often be found fogged due to climatic conditions as well as age.

Loop Loss (Ted Bart, Natrona, Pennsylvania.)

Q—*I am just beginning in this hobby of amateur movies and am having trouble. I own an 8mm. camera and often 25 feet or even the whole 50 feet turn out a continuous blurr. A sample of the film is enclosed. The camera is new. I have returned it to the factory because of the trouble, but they returned it as adjusted and I continue to experience the same trouble.*

A—After examining the strip of film which accompanied your letter, we believe that your trouble is caused by loss of loop in the camera. It appears that you are not threading the film in accordance with instructions. If you do not allow sufficient loop between film gate and feed and takeup sprocket, the film will loose the loop entirely and what results is that the film passes the gate continuously instead of intermittently and thus produces a continuous blurred image instead of pictures.

Closeup of Writing (Rex Malcolm, Huntington Park, Calif.)

Q—*Please advise how to make a shot of a person's hand writing a letter so that the writing can be clearly seen on the screen. My camera is 8mm with an f/3.5 lens.*

A—The success of a shot of this kind depends a great deal upon the quality of your camera lens. Lenses on 8mm. cameras vary widely and it is sometimes difficult to gain the sharp definition and the depth of focus necessary to achieve the result you are after.

Another factor is exposure. Often a normal exposure will cause the writing on a letter to appear obliterated chiefly because of the glare of light from the white letter paper. To improve results we would suggest the following: determine exposure by taking a very careful exposure meter reading, then underexpose at least one full stop. Thus you will concentrate attention on the letter by virtue of fact that slight under-exposure will bring out the writing in the proper density. Next, make sure you have ample light on your scene so that you can shoot at the smallest possible lens stop. This will increase definition, give greater depth of focus. Then, no less important, use a light grey instead of white paper for your letter, and use black India ink instead of blue ink in the pen.

Damaged Screen (H. R. Holm, Dorchester, Mass.)

Q—*I have a 40 x 50-inch beaded screen and in the course of setting it up recently, it slipped from my hands and fell to the floor. The screen was badly, and evidently permanently, wrinkled and some of the beads were lost from the screen surface.*

A—There is an item in the Experimental Workshop pages in this issue that tells how another movie amateur, having experienced similar trouble, repaired his screen. Such screen repairs are rather difficult to accomplish smoothly, and if your screen is too badly damaged, it is advisable to replace the beaded fabric. Most screen manufacturers can supply fabric and you can replace it yourself.

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—HOME MOVIES

With The Clubs . . .

• *Continued from Page 49*

MICHIGAN Council of Amateur Movie Clubs held its fall meeting on October 19th at Yankee Springs State Park. Present were members of the Kalamazoo Movie Club, Grand Rapids Movie Club, Long Lake Movie Club, and the Muskegon Movie Club. The Kalamazoo group won first award with its production "Bootlegger's Luck."

★ ★ ★

TOPEKA (Kans.) Amateur Movie Makers, at their October meeting, conducted an interesting discussion on titling. Screened was a 300 foot 8mm. color travel film by member W. Shepard Price. The club announced December 12th as date for its annual Christmas get-together and banquet.

★ ★ ★

LONG BEACH Cinema Club's member Clarence N. Aldrich unveiled his latest 16mm. sound picture, "Between the Hills," at the club's December 4 meeting at Recreation Park. Aldrich, owner of one of the early R.C.A. newsreel-type sound cameras, is one of the nation's leading amateurs in sound film production. Club associates round out his production staff.

★ ★ ★

LOS ANGELES Cinema Club elected new officers for 1947 at its December meeting as follows: Alice Claire Hoffman, president; Lorenzo del Riccio, vice-president, and Jack Shandler, secretary-treasurer. This being the club's annual banquet event, the occasion was highlighted with announcement of prize winners in club's 1946 contest. There were thirteen winners in all. Carl H. Thomsen, Charles J. Ross and Mildred Zimmerman were first second and third.

★ ★ ★

PHILADELPHIA Cinema Club held its all-8mm. Christmas meeting on December 10th at the Franklin Institute Little Theatre. Screened were two pictures by Walter I. Bruner, one by Mrs. Frank Hirst and one by Ryne Zimmerman of the Milwaukee Cinema Club. Mr. Roland Hoot gave a timely talk on "Lighting the Christmas Scene," to prepare members for their yuletide filming.

★ ★ ★

HOLLYWOOD Production Club, newly formed in November, is currently polishing up its initial production which, incidentally, is in 16mm. in which medium this club works exclusively. Club's initial organizational meeting was held at the Gateway Theatre, use of which was donated by Miss Betty Olson, manager of the play, "The Blackguard Returns," currently on the boards there, and from among the cast of which, many of H.P.C.'s members were recruited.

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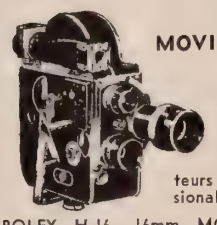
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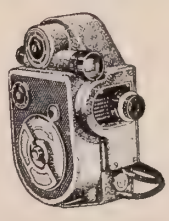
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News of What's NEW . . .

In Home Movie Equipment And Accessories

New 8mm. Camera

Making its debut this month is the new Briskin 8mm. camera which sports such features as single frame release, f.p.s. speeds from 16 to 64, fine black Morroccan leather finish, and standard magazine loading. Lens is a special one-half-inch Wollensak, coated, which may be had in either f/1.9 or f/2.5.

Motor is carefully balanced. The camera will run off 8 feet of film at a single winding. There's a patented automatic stop that brings motor action to a halt whenever speed falls below the established setting, thus eliminating annoying over-exposed frames at beginning and end of a scene. Other features are built in telescope viewfinder and an efficient footage meter which shows only a single footage figure instead of the whole dial. A modern exposure guide is engraved on a metal plate attached to camera case. A neat wrist strap, which is detachable, completes the camera's accessories.



● Betty Hutton's favorite "8"

President of the Briskin Camera Company and designer of this new camera is Ted Briskin, formerly president of Revere Camera Corp., and husband of screen star Betty Hutton, who, incidentally, is vice-president of the company, which is located at 2103 Colorado, Santa Monica, Calif.

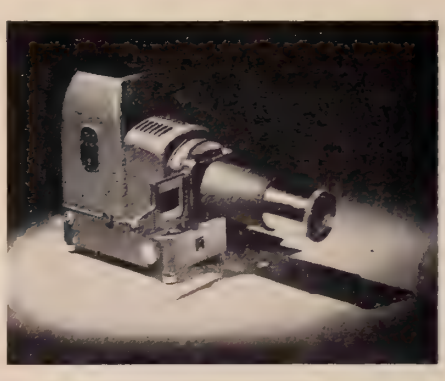
Prices of the new Briskin "8" is $122.50 for the f/1.9 model and $99.50 for the f/2.5. Firm is also preparing a companion 8mm. projector to be announced later.



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Sturdy, rugged and compact is the new Pole Projector Stand which extends to a maximum height of 52 inches. Fitting are of solid polished aluminum. Tripod legs are made of black alumilite and natural alumilite and have reversible tips. The platform of beautiful Formica is 14 by 16 inches in size. The unit folds compactly to a mere 25½ inches when not in use. Price is $18.00 and the stand is available for immediate delivery. Distributor is Camera Specialty Company, 50 West 29th St., New York 1.

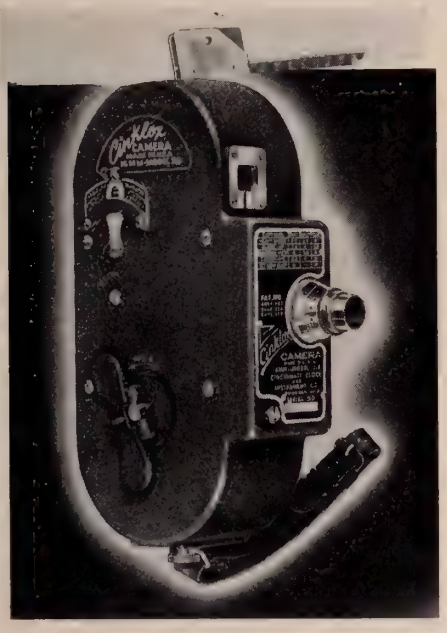


● Bell & Howell's slide projector

Duo-Master Slide Projector

Adjustable condenser-lens system, superior protection for slides, high-efficiency 300-watt illumination, color-free heat filter, and rock-steadiness while slides are being changed, are outstanding features of the Filmo Duo-Master Projector for 2 by 2 inch slides, just announced by Bell & Howell Com-

ing the film for longer service, announces that Young America Films, Inc., an important newcomer in the curriculum film field, henceforth will have all their prints Vap-O-Rated. Visual education systems everywhere now recognize Vap-O-Rate processing as essential to obtaining the maximum service from prints used in educational classrooms, according to the Vap-O-Rate Company.



● Three speeds; f 2.5 lens

Cinklox 16mm. Camera

New in the 16mm. field is the Cinklox camera, of well balanced, easy to handle design. Approximately 9 inches in height, 2⅜" wide and 5⅝" deep, the case and cover is die cast aluminum with dark bronze crackle finish. Features include f/2.5 coated Wollensak lens, fully color corrected; accommodation for both 50-foot and 100-foot spools of 16mm. film; direct, built-in viewfinder which includes telescopic range finder; footage meter; three speeds —normal, fast and slow motion; engraved exposure guide on front of camera, and a swivel-mounted leather carrying strap.

The vibrationless motor will transport 20 feet of film at a single winding. The standard lens mount permits instant changing with lenses of other focal lengths.

List price is approximately $79.50. Manufacturer is Cinklox Camera Co., Cincinnati, Ohio.

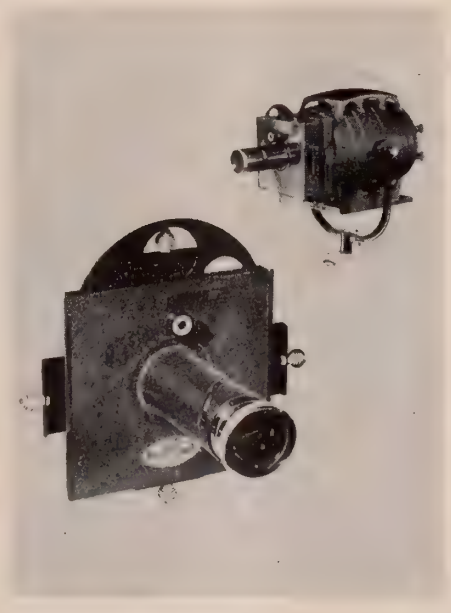
Cane-like Tripod

Ambol Kanepod is tradename of new accessory for the movie amateur which combines the facilities of walking stick and camera support. Measuring 36 inches when closed, it may be extended to 5 feet 8 inches and locked in place at this or any intermediate height. Made of



● As a walking stick or a tripod

lightweight aluminum alloy, its threaded screw top will fit all standard tripod sockets. When not in use, the screw may be capped with an aluminum crackle-finished cap. Bottom of Kanepod is fitted with a solid rubber foot. Ideal for use with camera in close quarters where spreading tripod legs would be out of the question, Kanepod is manufactured by American Bolex Company, Inc., 521 Fifth Ave., N. Y. City. Price is $6.75.



● Enlarges scope of spotlights

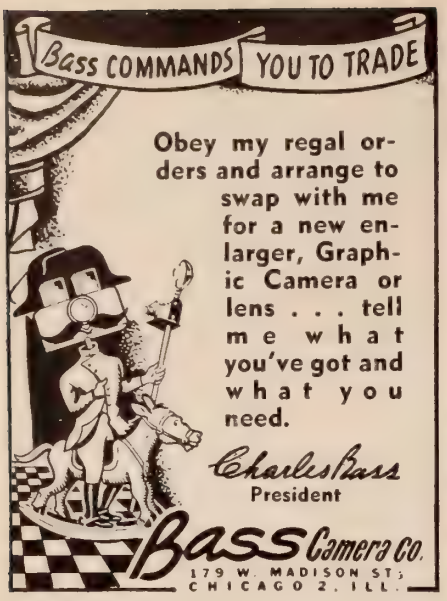
Foco-Spot

Bardwell - McAlister, Hollywood, announce a new lighting accessory to complement their 750-watt Keg-Lite spotlight, known as the Foco-Spot. It consists of a metal housing that clamps to front of the Keg-Lite and contains a revolving disc with apertures of various sizes which, when rotated and positioned before the spotlight, increases or decreases the intensity of the light and enables the photographer to confine the spotlight beam to any desired area or

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Announce the resumption of their
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(Name) .....
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ESO-S—828 W. 39th St.—Kansas City 2, Missouri

shape of spot. In front of the unit is a focusing tube with a set of lenses and four mattes for various rectangular lighting effects.

...'s NEW . . .
...nent And Accessories



● For movie makeup

Makeup Kit

Camera Specialty Company, 50 W. 29th St., New York 1, announces it has been appointed elclusive eastern distributor for the Natalie Kelley cosmetic kits. Kits, which are ideal for photographic makeup, both color and black and white, contain beauty finish cream, special oil, lip rouge, powder, mascara, and application accessories. List price of kit is $3.65.



● Admired by starlet Anna Lee

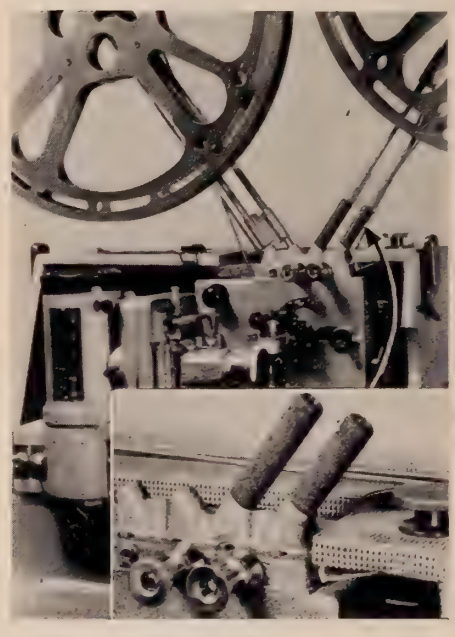
Tripod and Head

Designed for both amateur and professional use is the Swing Tilt Tripod which accommodates any cine or still camera, has tilt-pan head as integral unit which affords continuous 360° pan shots and the placement of camera in vertical positions both up and down. Made of steel and aircraft aluminum tripod is extremely rigid, yet weighs but 3½ pounds. A twist of the knurled rings on leg members locks leg extensions at any height from 36 to 60 inches. In photo above, tripod is being demon-



...sponsible for ... models are available: one which plugs directly into your radio and the other which comes equipped with speaker and amplifier.

Projector accommodates up to 2000-foot reels, has an f/2.5 lens and operates at either silent or sound speeds. Manufacturer is Paragon Projector Co., 5549 Hollywood Blvd., Hollywood 28. Calif.



● Victor reel arms extension

Reel Arms Extensions

The Victor Animatograph Corp., Davenport, Iowa, announces a new reel arm extension which makes possible the use of the larger 2,000-foot capacity reels on the Victor 16mm. sound projectors. The extensions are easily installed in the front arm socket and may be carried in projector or speaker case when not in use. Accessory sells for 75c per set and is available from Victor dealers and distributors.

Film Protective

The Vaporate Company, originators of the Vap-O-Rate film preservative process, said to have the properties of rendering film surfaces resistant to scratches and abrasions plus condition-

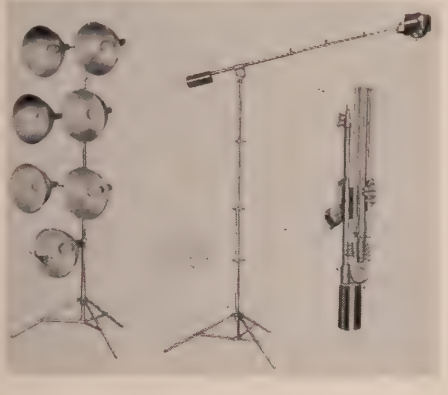
ing the film for longer service, announces that Young America Films, Inc., an important newcomer in the curriculum film field, henceforth will have all their prints Vap-O-Rated. Visual education systems everywhere now recognize Vap-O-Rate processing as essential to obtaining the maximum service from prints used in educational classrooms, according to the Vap-O-Rate Company.



● Model No. 555—sells for $5.55

Hollis Splicer

A new aid to cutting and editing 8 mm. and 16mm. films is the new Hollis "555" film splicer, said to be quicker, surer and less costly than other dry-scraper type splicers. A single operation trims films and welds the splice. Dry scraper, on spring mount, is recessed below splicing plate, but always ready for instant use. Of all-steel construction, the Hollis is mounted on an impressive lacquered wood platform. Price is $5.55 plus tax. Manufacturer is Hollis Photo Products, Hollis, New York.



● A boom that's a boon for indoors

Light Room

Pho-Tel-Boom, a new combination light boom and standard, fills a number of important lighting needs for the amateur movie maker as well as the professional. When used as a boom it offers accurate control of both quality and placement of light. Boom swings easily into any desired length or position within a vertical arc of 170°, reaching from floor level to 14 feet in height, and a horizontal arc of 360° covering a circle 12 feet in diameter. Boom locks quickly and securely at any adjustment. Unit folds compactly to a mere 27 inch length. Manufacturer is Moulin-Lindsay Co., 621 Lebanon St., Los Angeles, 14, Calif.

Profit In Photography

"Professional Photography For Profit" is title of new book by Charles Abel, ARPS, and published by Greenberg, Publisher, 201 E. 57th St., New York City. Volume is one of most comprehensive and instructive books available on how to set up and operate a photographic studio. There are over 60 drawings and studio layouts in the volume. Literally nothing of importance in this field has been overlooked. Even the experienced studio-owner will find the book a rich storehouse of wise and seasoned professional advice. Price is $5.00.



● For steadier pictures

Pan-Pod

Offering a new type camera support for the movie amateur is the Pan-Pod which features a new simplified height adjusting mechanism. By pressing a novel clutch device, Pan-Pod head can be raised or lowered to desired height where it locks automatically as the clutch is released. Pan head tilts and pans freely 180° in all directions. Proper tension on the head assures perfect control and instant locking of camera position when pan head action is stopped. There's a reversible tip, too—rubber for indoors and a six inch spike for use of Pan-Pod out of doors. Complete unit weighs only 12 ounces. Price is $6.50. Manufacturer is Wil-Sel Products Co., 3440 N. Knox Ave., Chicago 41, Ill.

The Printex Press is a lightweight, all metal camera, 4"x5". Slightly smaller, 2"x3", the Mini-Press is constructed along the same lines as the larger camera.

Both models are compactly built and require no costly replacements. There are no bellows to leak or wear out. Metal telescoping lens is lightproof and sturdy. The recessed metal lens board

STUDIES IN BEAUTY

Here is a rare collection of Hollywood Models in a series of artistic movies that are rich in beauty and unexcelled in photography. These reels were filmed and printed in Hollywood especially for Home Movie projector owners. The color editions are simply too beautiful for words.

ARTIST'S PARADISE (Reel No. 5)
Featuring Seven Shapely Sirens
If you're an Artist you'll want to paint every Gorgeous Model in this movie and when you've finished you'll have a Masterpiece Of Beauty.

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Featuring The Hollywood Figure Five
You won't have to figure long to find it's a fact that these curvacious figures add up to real perfection.

EYE CATCHES (Reel No. 3)
Featuring Lee Bush (Blonde) and Virginia Bates (Brunette)
These two beauties will not only catch your eye but will hold it. You'll not want to take your eye off of them and when you do you'll have lingering visions of a tantalizing blonde and a shapely brunette.

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Here are the most beautiful models you ever laid your eyes on in gorgeous settings and unusual poses that will thrill you.

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A better deal just can't be made.
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JUST ARRIVED! New 16mm. Kodascope Model Sixteen-10 projector, 2" lumenized F:2.5 lens, without case. $9.10. New 16mm. Keystone A-82 projector, 750 watt, 2" F:1.6 lens, $99.50.
FOR IMMEDIATE DELIVERY! New Revere 87 and 99 cameras; Revere Deluxe projectors, New Bell & Howell Sportster, Cooke F:2.5 lens, $102.61.
LENSES . . . IMMEDIATE DELIVERY! 63mm. Cine-Kodak telephoto F:2.7, choice of adapter, $79.80. 1" Dallmeyer F:1.5, $81.00. 1" Lumax F:1.9 chemically coated, "C" mount, $85.17. 4" Bell & Howell Telate F:4.5, in "C" mount, $109.09. 35mm. Fairchild F:3.5, to fit all standard 8mm. cameras, $39.50.
AVAILABLE NOW . . . New 16mm. Movie-Mite, sound, one-case unit, the smallest sound projector on the market, for A.C. and D.C., 2" F:1.6 lens, 2000 ft. reel capacity, with built-in projector screen, $298.15. We buy 'em, . . . sell 'em, . . . and trade 'em. Complete stocks for new Cine equipment, all makes. BASS CAMERA COMPANY, Dept. HM-1, 179 W. Madison St., Chicago 2, Ill.

● NEW "Electa" 16mm. magazine camera with battery, case, $12.00; Simplex pockette magazine 16mm. camera, case, new, $77.50; Eastman automatic threading projector, case, $115.00; new 8-16mm. Griswold splicers, new, $14.95; single and double hub measuring machines from $40.00 up. Bell & Howell 16mm. super speed camera, case, 1" F1.9 $195.00; new Craig projector-editor, splicer, rewinds, $85.00; Marton 2x2 slide projector, $27.50; Inkie Dinkie Spots, 4 section stands, $21.00; 1" Cinemat F3.5 lens for 8mm., $21.00; 3¾" Cooke F3.3 "C" mount, $85.00; 4" Bausch & Lomb Tessar F4.5 "C" mount, $65.00; 2" Dalmeyer F1.9 "C" mount, $85.00; 33" Dallmeyer F3.5, $45.00; new G.E. meters ASA ratings, $26.95; Weston Master Meters, $29.67; Camera dollies, new type, $18.00; Bell & Howell 16mm. master sound projector, 2 speakers, record player, $585.00. We buy your lists. Trades accepted. Send for leaflet on Camart Tripod. CAMERA MART, 70 West 45th Street, New York.

● COMPLETE Berndt Maurer 16mm. sound recording system for 50 or 60 cycle includes 1 B & M recorder head, 1 amplifier, 1 power unit, 1 magazine gear driven, 1 Western Electric 630A microphone, 1 portable mike stand, 1 kit of accessories, cables, etc., all in matched cases, ready for use. (New condition—has run only 400' test film). Full price $2,500.00. CINESOUND COMPANY, Phone GL. 0158.

● 16MM. Eastman Magazine Cine Kodak, f1.9, 2" f1.6 like new,$235.00. Victor 40-B sound projector, $290.00. Emel 8mm. Turret camera, ½" f1.9, 1" f1.5, 2" f3.5, backwind, frame counter, etc., $220.00. New Argus C-3 coated lens f3.5, sync. flash, case, color film, plus SVE-AAA projector, 77" lens and case, $145.00. TOM CARRILLO, 225 N. Bixel, Los Angeles 26, California.

● IMMEDIATE delivery. New — used — Ampro, Holmes, Victor, Natco, De Vry sound and silent projectors, cameras, films, projection lamps, Griswold and Craig splicers, rewinders, reels, camera films. 8mm. Revere-Ampro and cameras. Write for large list. ZENITH, 308 West 44th, New York City.

● PERSONALIZE your camera, case, traveling bags, hand bags with a set of beautiful modern type chromium initials, appropriate in size for such use. Send $1.00 along with your initials to SUPERLATIVE PRODUCTIONS, 2364 Honolulu Avenue, Montrose, California.

● SOUND projectors built to order, $199.50 to $350.00. Silent 16mm. projectors converted to sound. "Natco" sound projector, new $497.00, used $359.60. Microphones, record players, films, etc. WILLIAM RICHARDSON, 467 Holden, Wyoming 2, Pennsylvania.

● CANADIANS. Send for free catalog of Home Movie Supplies. DeVry sound projectors. Arrow Film Library. CADWALLADER'S, 996 Weston Road, Toronto.

● PROFITS IN HOME MOVIES—New book, covers completely profits possibilities for amateur filmers. Price postpaid $2.00. PENNSYLVANIA PHOTO SUPPLY, 627 Fourth Avenue, Williamsport, Penn.

● 35MM. Eyemo, Bell & Howell movie camera for sale. 1.8 F 28mm. Astro, 2.5f 47mm. Taylor-Hobson Cooke and f2.3 75mm. lens. ARIE J. OLIVER, Hull, Iowa.

● CAMERAS—Movie Projectors—Enlargers—Big free catalog. CAVALIER CAMERA, 1822 Center Avenue. Pittsburgh 19, Penna.

WANTED

● SHOTGUNS, TARGET PISTOLS AND RIFLES accepted in trade on cameras, projectors, screens, editors, and everything photographic. If you have equipment of this type to trade in or if you wish to trade in your present photographic equipment toward new merchandise soon to be received, you will find our present allowances more than liberal. Write, describing your equipment and we will quote our allowances by return mail. NATIONAL CAMERA EXCHANGE, 86 So. 6th St., Minneapolis 2, Minn.

● WANTED immediately—35mm. Mitchell, Bell & Howell, Arriflex, Eyemo, Cinephon, DeVry and all accessories. 8-16mm. cameras and projectors. 16mm. sound cameras, recorders, film and disc. CAMERA MART, 70 West 45th Street, New York.

● PROJECTION reels, 8mm. We allow (in trade) 4c for 50' and 2½c for 30' sizes and refund postage. Ask for Deluxe 40-page 1947 catalog! ESO-S, 828-E West 39th, Kansas City 2, Missouri.

● WANTED 16mm. S.O.F. recorder with all accessories. Ready to operate. Price must be reasonable. FRED POSTMA, Dadeville, Alabama.

● WILL buy your 16mm. sound films. Any titles, highest prices paid. Send your list. ARTHUR SMITH, 415 Burns Drive, Detroit 14, Michigan.

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● AMATEUR MOVIEMAKERS—Producer will purchase quality films shot by amateurs. All subjects considered. Best prices paid for worthy material. Contact RENEE HOFFMAN, 789 St. Marks Avenue, Brooklyn 13, New York.

● GAY glamour films—many to choose from. Any type film entertainment that will be sure to satisfy. Send 3c stamp for mailing list. SUPERLATIVE PRODUCTIONS, 2364 Honolulu Avenue, Montrose, California.

shots and the placement of camera in vertical positions both up and down. Made of steel and aircraft aluminum tripod is extremely rigid, yet weighs but 3½ pounds. A twist of the knurled rings on leg members locks leg extensions at any height from 36 to 60 inches. In photo above, tripod is being demon-

FILMS FOR RENT OR SALE

● LATEST releases Castle, Official, Pictorial 8-16mm. silent, sound films. Sales, rentals, exchanges. Catalogue listing over 3000 films, accessories etc. 2-3c stamps. REED, 7508 Third Ave., Brooklyn, N. Y. ton 6 Ohio

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● EXCLUSIVE Home Movies. Select films—Write for free list. HOME PIX, 1674 Broadway, New York 19, New York.

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● CASTLE, Official home movies exchanged, lowest prices. Projectors, Cameras, Accessories. Write JEFFERSON FILMS, 606 Hancock, Sandusky, Ohio.

● TIRED of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

● *Continued on Opposite Page*

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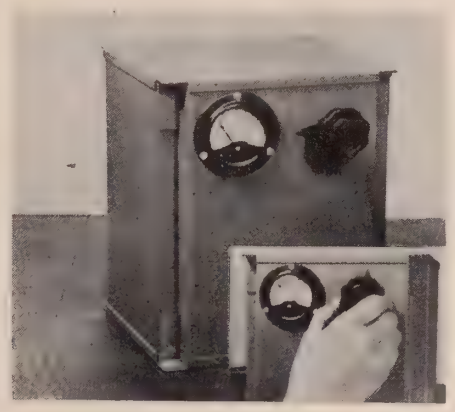
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A voltage regulator with which the power supply for 16mm. projectors can be held to the correct uniform level, is offered by Victor Animatograph Corporation, Davenport, Iowa. Regulator climinates difficulties which many times confront 16mm. projector operators in rural or outlying urban districts where power supply is often inadequate or irregular. Use of regulator is said to increase projector lamp life and decrease lamp replacement costs with the added safety of preventing frequent burn-outs of lamps.

New Press Cameras

Printex Products announces two new still cameras—the Printex Press and the Printex Mini-Press. Each is designed after the aerial type of military camera which proved so successful in the war. The Printex Press is a lightweight, all metal camera, 4″x5″. Slightly smaller, 2″x3″, the Mini-Press is constructed along the same lines as the larger camera.

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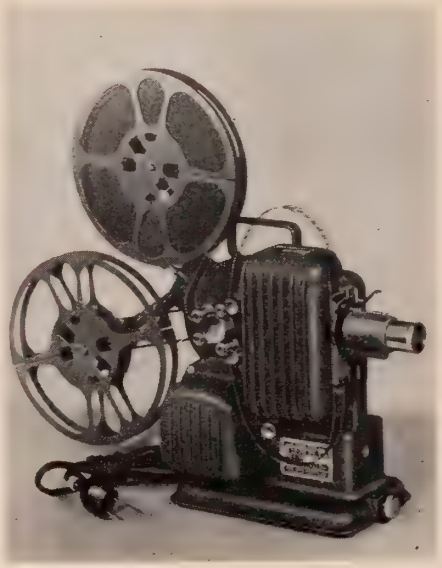
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Robert Felderman and Walter Mitchell of newly formed Hollywood 16mm. Color Co., 6060 Hollywood Blvd., announce additional facilities have been completed to enable them to handle duplication of 8mm. single or double width color films. Other services include duplicating of silent and sound 16mm. Kodachrome films. Firm promises fast service, is one of the few firms west of the Mississippi offering this service.



• First in low-price 16mm. field

Low Price Projectors

Back in the low-price field again with two 16mm. silent film projectors is Excel Movie Products, Inc., 4230 Drummond Place, Chicago. The two new models are known as P-46 and P-130. The P-46, selling at $39.95 is the bargain projector. It provides an image equal in quality to projectors selling at twice the price, according to the manufacturer. Standard equipment is 100 watt lamp which is interchangeable with one of 200 watts. Takes 400 foot 16mm. reels.

The P-130 is streamlined in design, compact and lightweight. Screen image is sharp, bright and steady. Precision adjustments afford accurate framing of image, ease in threading, quick change in projection speed. 300-watt projection lamp is standard equipment.

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BOLEX H-16 and H-8 models offer still picture mechanism for those who wish to make still pictures, either time or instantaneous; clutch to disengage spring motor for rewinding when making fades, dissolves and superimpositions or changing from black and white film to color. Also, to crank all of one hundred feet of film, if desired, when action being filmed runs longer than the capacity of spring motors. These BOLEX models give you automatic threading, parallax correcting viewfinders, critical visual focusing through lens and ground glass, three lens turret of unique design and many other features found only in BOLEX.

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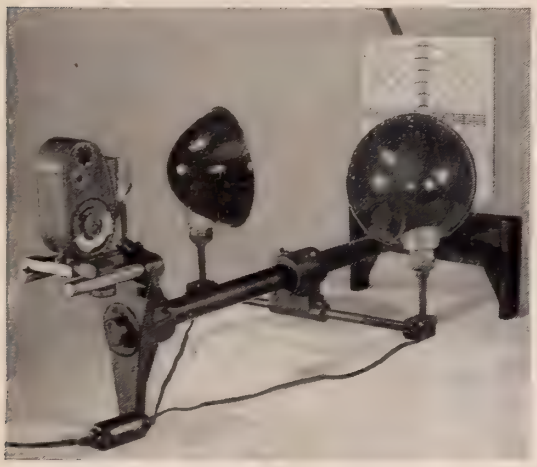


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Filmo Sportster (above, right) uses economical 8mm film, is a palm-size, jewel-like instrument of superb craftsmanship.

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'WALLPAPER WOE'

Ben and his new bride decide to re-paper their love nest. Ben has a few ideas about shortcuts in papering a room and the laughable situations that follow are packed with mirth. Ben slips and dives into the paste pot but his bride is on hand to console him.

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home MOVIES

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EIGHT

DROOL IN THE SUN

I gave you fair warning back in November, and you brought it on yourself! I warned you that it would be a vicious circle, and if you bought Lewis & Burkett's epics, they'd ask you to buy more, and now look what's happening! The current opus is entitled "Young America Rides." It's full of the scenery of the San Fernando Valley, with a few assorted mountains along for full measure. Likewise, it has not **one** . . . not three . . . but TWO original songs written especially for it.

"Romance of the Trail" and "Ridin' in the Rodeo" are good little numbers, too. Now, of course, Betty Grable doesn't sing 'em (Zanuck turned us down) but we do have a very **cute** blonde in the little epic.

It features about 200 assorted horses, plus an equivalent number of riders who ride as though they are part of the horse, going buckety-buckety over the California landscape.

But it really STARS a frying pan full of bacon! Yes, I said bacon. Real, live, crisp bacon popping in a pan, with a bunch of drooling riders trying to steal the scene by licking their chops completely oblivious to the camera. We lose a lot of cameramen that way, too. (Anyway, that's where I got that caption up above) Just be careful that you show this picture to well fed audiences only or you might be minus a screen

There's some mighty fine necking in this picture too, only we call it bulldogging. The action close-ups are so terrific that you will have to build a corral around the screen to keep the broncs and tseers from bucking their riders right into your parlor

Soooooo . . . if you have a yen to know what the San Fernando Valley is like, get hot! You will find the address below . . . And listen you, and you, too, over in that big arm-chair by the fire place! have you ordered "Hollywood Holiday" yet? Or "Modern Mermaids"? or "I Love a Parade" or "Rose Parade'? If not, why not?

At any rate, I like this job and I wish that you'd all shower down and bounce for "Young America Rides" (and isn't that a LOUSY title?) Hold onto your hats, here comes the bad news.

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Lewis and Burkett are at 6018 Fountain Ave., in Hollywood 28, California and they recently learned to read so your orders will be attended to.

P.S. We have plans to make your quiet and 8mm stuff noisy too so let us know if you are interested!

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Information PLEASE

★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 6060 Sunset Blvd., Hollywood 28, Calif.

Map Animation (Jim Selby, Millbrae, Calif.)

Q—In shooting a line moving over a map, using single exposures, how many frames should be allowed a line slightly less than ¼ inch in length so that the line will travel not too rapidly in the finally completed shot?

A—Lars Moen discussed this topic in his article which began on page 18 of the January issue. In making an animated map where a moving or a gradually growing line is used to indicate the route of travel, advance the line only a fraction of an inch between each exposure. The rate of movement of the line — or the amount of its extension, if it is a long line that gradually lengthens out — depends upon how much you advance it between each single frame exposure. An advance of but 1/16 inch each time would take longer for the line to travel to its terminal point and it would travel very slowly. But if the movement is increased, say to ¼ inch, the rate of travel would be 4 times greater.

Titling (M. F. Straw, Harrisburg, Penna.)

Q—I have a Bolex 8mm. camera with an f/1.9 lens in focusing mount. I wish to photograph some of the titles which appear in each issue of Home Movies. You indicate that they should be photographed at a distance of 8 inches but my camera lens does not focus closer than 12 inches.

A—To photograph these titles, use a 5 diopter portrait attachment or supplemental lens in front of your camera lens and set the latter at infinity which will enable your camera to record the titles sharply at a distance of 8 inches. Measure the distance from position of diaphragm of camera lens.

Supplemental Lens (Elmer Stegman, Portsmouth, Ohio.)

Q—Where can I purchase a 5 diopter supplemental lens for filming the title cards reproduced in Home Movies?

A—There are several sources of supplemental lenses. Often they can be obtained at camera stores. Your local optical supply house can supply them. Still another source is to purchase a pair of inexpensive reading spectacles from the five and ten cent store and use one of the lenses. Usually the diopter rating and focusing distance of the spectacle lenses are indicated on a small paper label attached to one of the lenses. The one you desire will have the figure 8 over the figure 5, indicating a 5 diopter lens with a focusing distance of 8 inches.

Adapting Lenses (Charles Bonnafeld, Detroit, Mich.)

Q—I have a Wollensak one inch 16mm. camera lens that I would like to adapt for use on my 8mm. camera. Can this be done?

A—In order to adapt a Wollensak 16mm. movie lens to an 8mm. movie camera, the Wollensak Optical Company supply an adapter which reduces the thread size of the 16mm. lens to that of the 8mm. lens and compensates for the difference in focal setting, bringing it to .484" — which is the measurement for most 8mm. cameras.

The focal setting of the average 16mm. cine camera is .690"; while the focal setting for the average 8mm. camera is .484", as already stated above. The thread size of the 16mm. camera lens socket is 1" x 32, and for average 8mm. cameras, 5/8" x 32.

The adapters available from the Wollensak Company, Rochester, N. Y., for their lenses list for $2.85 including tax.

Shooting Indoors (Louis Spoto, N. Y. City.)

Q—I would like to take some Kodachrome movies indoors using two photofloods and two reflector photospots. I would appreciate any data you can give as to proper lens opening and setting of lights in using these four lamps.

A—Inasmuch as you failed to indicate whether you were using No. 1, No. 2, or No. 4 photofloods in conjunction with the reflector photospots, it would be impossible for us to calculate exposures for you. Even when so-called exposure charts are available for filming indoors with photoflood lamps, we strongly recommend use of an exposure meter for determining correct exposure.

As for lighting setups, in view of limited space available here, it is suggested that you read Don Mohler's article in this issue on indoor lighting; also the rest of the articles in his series which began with the July, 1946, issue.

Film Viewer (Maynard F. Waddell, Salem, Oregon.)

Q—I would like to build a viewer for use in editing film and am told that

• *Continued on Page 125*

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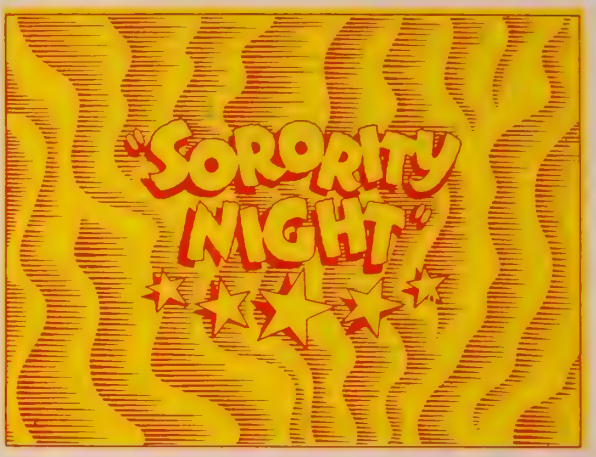
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TIMELY TITLES

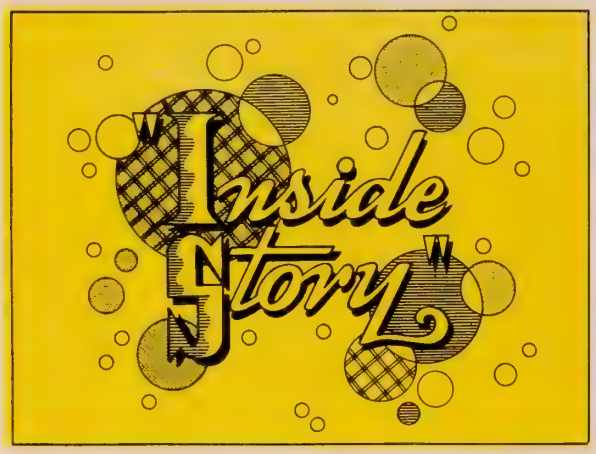
By EDMUND TURNER



★ IF YOU haven't titled those movies you made Christmas of the family opening their gifts, etc., here's a title that would be novel and appropriate. It could also be used to title movies made of a bride-to-be opening gifts at a shower.



★ ARE THERE sorority activities that you ought to film? Here's the main title to start off your reel of movies showing the collegians in meetings, initiating new members, slumber parties, etc. Photograph this title in a typewriter titler at a distance of 8".



★ THIS TITLE is appropriate for opening a reel on many different subjects. If you plan to film some activity or subject comprehensively, such as the manufacture of some product or the erection of a building, etc., slant it as the "inside story."



★ FOR CANDID shots of personalities — movie, stage or radio stars, city officials, war heroes, etc., this title will make an appropriate caption. For a gag, in a reel of this kind, cut in shots of members of family or friends between shots of the celebrities.



★ THIS TITLE suggests making an interesting short film as do Hollywood's studios in filming professional screen tests. Hollywood has the prospective screen player enact small bits of business that display his or her screen personality in walking, talking, and otherwise acting natural.



★ IF YOU have a library of short commercially-made animated cartoons, you undoubtedly have them spliced together on one reel for convenience in screening. Shoot this title and splice it at beginning of your cartoon reel to lend a professional touch to the presentation.



A short song about speed---

(PLUS A WORD ABOUT THAT "THEATER–LOOK!")

START singing right here—because here's where you learn about uncanny speed for indoor movies . . . and for work under poor lighting conditions. Here's a super-speed film that gives your home movie scenes that sharp, clear "theater-look."

Want proof? Then just load your camera with Ansco Triple S Pan Film.

Now—look at those screen images you get—so distinct, so real—so lifelike—due in no small measure to Triple S Pan's long, smooth gradation scale.

And here's the best part of this song on speed—Triple S Pan Film also has wide latitude. You can shoot under adverse lighting conditions, and know that you have an extra margin of exposure safety. Shoot for that smart, clear, "theater-look" in your home movies. Use fast Triple S Pan film every time. **Ansco, Binghamton, New York.**

ASK FOR

Ansco

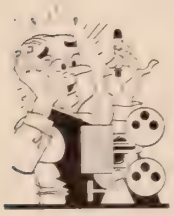
8 and 16 mm

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For BETTER home movies *get* G-E PHOTOFLOODS



Never cuter than as a baby! So make sure that your movies are sparkling, clear and colorful . . . with G-E Photofloods. Try the new Triangle Lighting method for an easy way to pleasing effects. Full details on this simple answer to where-to-place-lamps in the new G-E Data Sheet. Ask your dealer for a copy.



And don't let a burnout spoil your show . . . get a "spare" G-E Projection lamp . . .

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GENERAL ELECTRIC

News of What's NEW . . .

In Home Movie Equipment And Accessories



● Makes it easier to hold camera steady.

Cine Grip

An aid to holding one's movie camera steadier when shooting pictures is the Cine Grip, a neatly designed camera handle which screws into the tripod screw socket of either 8mm. or 16mm. cameras. It is equipped with a safety loop of chain which may be slipped over the wrist when carrying the camera as insurance against dropping it. Price is $1.00 and manufacturer is the Garron Company, 1133 Broadway, New York City.



● Centers slides automatically.

Voight Projector

A new 2 by 2 slide projector in the moderate price class has recently been introduced by Camera Specialty Co., 50 W. 29th St., New York City. This projector, tradenamed the Voight, and streamlined in design measures 12″ x 4½″ x 5″ high. Features include tilt control, vent-cooled slide carrier, automatically centering of slides, spiral tube focusing lens and double condenser system. It operates on 105 to 125 AC-DC current. List price is $15.90 and it's available for immediate delivery.

Miniature Screen

A handy gadget for use in editing home movies as well as for screening them before an audience is a small, inexpensive projection screen offered by the Radiant Manufacturing Corp., Chicago, makers of the famous Radiant Projection Screens. Called the "Little Theatre," it is a miniature reproduction of a real stage with drops. Lithographed in maroon, white, grey and black on sturdy cardboard, it is 27″ high, 24″ wide, with a shadow box 11″ deep housing a brilliant glass beaded screen 9″ x 12″ in size. Product is being distributed directly by photo dealers and camera stores.

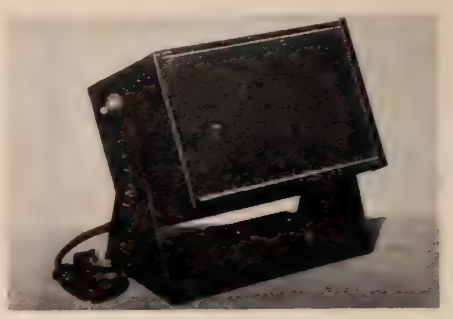


● Ideal for film editing, too.

King Safelight

A versatile safelight especially adaptable to the needs of the amateur who processes his own movie film or develops titles is offered by the Garron Company, Inc., 1133 Broadway, New York 10, N. Y.

The King safelight has a metal housing in crackle finish erected on a sturdy metal base which permits safelight to be used on workbench or hung upon wall or ceiling. It is furnished with three filter panels 5″ x 7″ in size and these are quickly interchangeable by means of the hinged door at the front. Light control is by toggle switch set into the housing and a generous length



● For the home processor.

● *Continued on Page 80*

Natco's 2 MOTORS ...lengthen projector life

Natco's famous dual motor system achieves a new peak in 16 mm. sound film projection efficiency. Unlike the single drive-rewind motor construction common among conventional projectors, the Natco has TWO motors . . . each designed to do *one* thing with maximum efficiency.

★ Foremost in *sound quality*

★ Outstanding in *operational simplicity*

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Operates the picture mechanism and sound sprockets . . . permitting simplification of design that results in increased efficiency.

Auxiliary Motor

operates take-up and blower fan and rewinds film *without engaging film drive mechanism* . . . thereby eliminating needless wear on gears, sprockets, chains, bearings and shafts.



Natco★

world's finest professional type 16 mm. sound film projector

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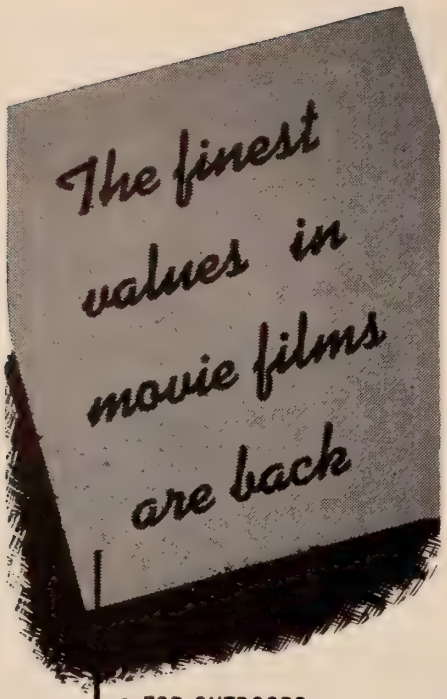
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KIN-O-LUX #2
25 ft. double 8 mm. $1.65

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KIN-O-LUX #3
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50 ft. 16 mm. $3.75
100 ft. 16 mm. $6.00

● FOR INDOORS ONLY
KIN-O-LUX GOLD SEAL
25 ft. double 8 mm. $2.40
50 ft. 16 mm. $3.75
100 ft. 16 mm. $6.40

FOR THE MOST FOR YOUR MOVIE MONEY IT'S KIN-O-LUX

Indoors, outdoors, for all around versatility and a quality that can't be equaled at the price—or any price, it's the KIN-O-LUX FILM suited for your need of the moment. Convince yourself. Compare the ratings . . . compare the price . . . then compare the results. That's all! You'll return again and again for . . .

KIN-O-LUX
THE MOST FOR YOUR MONEY
MOVIE FILM

105 WEST 40 ST., NEW YORK 18, N.Y.

News Of What's New . . .

● *Continued from Page 78*

of extension cord and plug completes the unit. Price is $5.50.

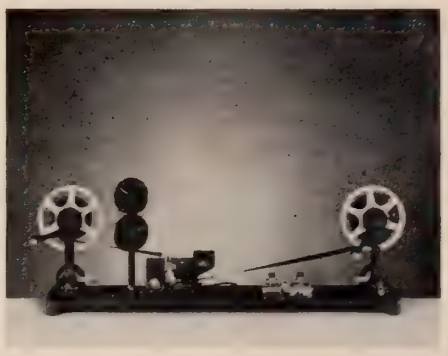
Editing Outfit

Combining several editing aids which have heretofore been offered by Kodak only in separate form is the Cine-Kodak Master Editing Outfit for 16mm. movies.

Editing outfit incorporates Cine-Kodak Master Editing Rewinds, Cine-Kodak Senior Splicer, and Cine-Kodak Editing Viewer mounted on a 17-pound metal base which provides rock-steady support and 37-inch working space for professional quality editing.

In addition, the Cine-Kodak Editing Bracket, which accepts up to four Cine-Kodak return reels, can be fastened with a wing nut between the viewer and the left rewind spindle.

Both spindles of the rewind are geared for speedy film winding, and film can



● Kodak's 16mm. editing outfit.

be wound in either direction. Brakes at the base of each spindle keep winding under smooth control, since finger tip pressure will slow film or stop it whenever desired.

Spindles on the Cine-Kodak Master Editing Outfit accept 16mm. reels up to 1,600 feet. With the Cine-Kodak Editing Viewer, which is an integral part of this outfit, the worker can see every scene in action as the film is edited.

Griswold Splicer

Camera Specialty Company, 50 West 29th Street, New York City, announces they have been appointed distributors for the Griswold Splicer for 8mm. and 16mm. film, and that these splicers are available for immediate delivery. The Griswold splicer is simple in construction and its operation easily understood. A stationary double shear blade is located over the center of the base, on each side of which is a swinging film clamp comprising upper and lower jaws. On the lower jaw of each clamp is attached a shear blade to coact with the stationary double shear blade so that a section of film placed in the right film



● Features multi-blade emulsion scraper.

clamp may be sheared by the shear blade carried by the film placed in the right clamp and a section placed in the left film clamp may be sheared by the shear blade carried by the right film clamp. Thus the two sections of film after shearing will overlap the width of the stationary double shear blade. The emulsion scraper is provided with a blade having eight edges. As but one edge is used at a time, much service can be had from a single blade. A guard is attached to the upper left jaw to prevent applying cement where not needed. Regular finishes are in black enamel and nickel. List price $15.00.



● For Bolex Cine cameras.

Gadget Bag

For the convenience and protection of model H. Bolex cameras, and serving equally well for the 4 x 5 Speed Graphic, American Bolex Company, Inc., now offers new "Gadget Bags" designed by Emmet of California. Bags are made of genuine, sleek, dark-brown or black leather, providing ample space for camera and all accessories.

Bags feature sturdy carrying straps, zippers tops and a roomy side-pocket with a strong self-locking snap-button, to hold such accessories as exposure meter, sunshades, viewing filters, etc.

The Gadget Bags are available in two models: one as described above for Model H Bolex Cameras and 4 x 5 Speed Graphics, listed at $30.80; a smaller model for small 8mm. movie cameras for still cameras which is listed at $13.95. Available at leading camera stores or direct from The American Bolex Company, Inc., N. Y.

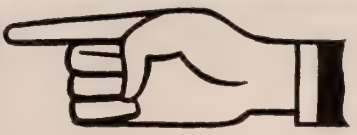
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ON ALL PICTOREELS

THE FINEST IN REEL ENTERTAINMENT

Effective Immediately!



"There can be no flirtation with inflation . . . hold that line." These were the words that came from our executive offices . . . and with one sweep of the pen, prices on all PICTOREELS home movies have been reduced 20%. You'll find these reductions in effect at your favorite PICTOREELS store.

8mm Silent — Complete	**Were $6.50 . . . Now $5.50**
16mm Sound — 100 ft. Musicals	**Were $9.00 . . . Now $7.50**
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16mm Sound — Complete	**Were $21.00 . . . Now $17.50**

With these far-reaching reductions, Pictorial Films, Inc., a subsidiary of the internationally famous Pathe Industries, Inc., embarks on a new program in the home movie field. Not only are we holding the line against inflation, but we also plan to bring you new attractions, new features, new entertainers selected from the best that the professional screen has to offer. Watch for PICTOREELS advertisements . . . write for PICTOREELS catalogues.

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Take it easy . . . enjoy the *Show* with the "Professional" home movie team



Take them

WITH UNIVERSAL'S

Cinémaster II

It's easy to shoot perfectly exposed movies with the only 8mm. camera that *combines* these foolproof precision features: 1) a built-in exposure meter that teams up with 2) a built-in optical view finder. You'll prevent underexposure or overexposure . . . save film, save once-in-a-lifetime scenes with Cinémaster II! And you'll learn how to use these exclusive Cinémaster II features almost overnight! Be an expert!



Show them

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500-WATT PROJECTOR

What do you want in a movie projector? Strong, clear, well-lighted scenes! Ease-of-operation! Precision-engineered controls! You get them all in the Universal 500-watt Projector. Centralized controls make this projector a cinch to operate in the dark! It's the perfect team-mate for the Cinémaster II! Sit back and enjoy the movies — just like at the theatre!

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● Careless loading of film may have caused annoying light flashes to appear when screening your first roll of film. Avoid this by loading film in camera in subdued light — out of the sun.



● If your camera has a focusing lens, be doubly careful in setting focus for each shot unless you set lens for fixed focus in which case most normal shots will photograph sharp.



● Always use some solid support on which to rest your camera if you do not use a tripod. Body weaving make scenes appear unsteady on the screen.



● The beginner should not start the second roll of film through his camera until he has taken stock of his initial mistakes, as revealed in screening his first roll of film. Beginning early to "profit by mistakes," is a long step forward toward ultimate movie making success.

YOUR SECOND ROLL OF FILM...

If You Are A Newcomer To This Hobby Of Making Movies, There's Probably Some Helpful Advice Here For You

By ROY WEST

MOST OF the movie making faults of the beginning amateur usually can be found in his first roll of film. He may have purchased a fine camera, a sturdy tripod and a good exposure meter, and listened tolerantly to the advice and guidance of the man who sold the equipment, yet failed to read carefully the instruction manual that was packaged with his camera. There's a surprising lot of people who get into this home movie hobby who think they know pretty well what the instruction book is all about without wading through the scores of pages of type that seem, in a cursory thumbing of pages, to reveal just about what they already know about making pictures. And so, they set out to make movies with only a rudimentary knowledge of some of the important things to do and not to do.

But when the first roll of film comes back from the processing laboratory, all the mistakes common to so many beginners will be there. When this happens to you, you won't be alone, of course. Countless other beginners, rugged individualists who spurn instruction books and prefer to "play by ear" as they go along, will have made similar mistakes. But mistakes can be excused, providing one does not make

● *Continued on Page* 114



● Fig. 1 — The number of lights and their position play an important part in successful closeup photography. Here only a single camera light was used. The effect is quite flat.



● Fig. 2 — In addition to the camera light, a side light has been added, set considerably higher than the camera light, which imparted additional modelling to the face, sparkle to the hair.



● Fig. 3 — Here again two lights were used, but instead of the side light, a back light was used in conjunction with the standard camera light. Chief result is separation of subject from background.



● Fig. 4 — Using a camera light and background light only, ideal separation between subject and background has been achieved plus an increase in the modelling qualities of the lighting scheme.

THE TECHNIQUE OF LIGHTING CLOSEUPS

Your Big Scenes Are Your Closeups. Here's How To Give Them Glamour With The Triangle Lighting Formula

By DON MOHLER

★ IN THE hobby of making movies, almost everyone advances steadily from the snapshooting stage and eventually reaches the level where sheer novelty of making movies gives place to a desire for making serious pictures based on continuity. Then it is that we give real attention to such details as varying our camera angles and to shooting scenes in sequences of long, medium and closeup shots in order to enhance the pictorial presentation of our subject.

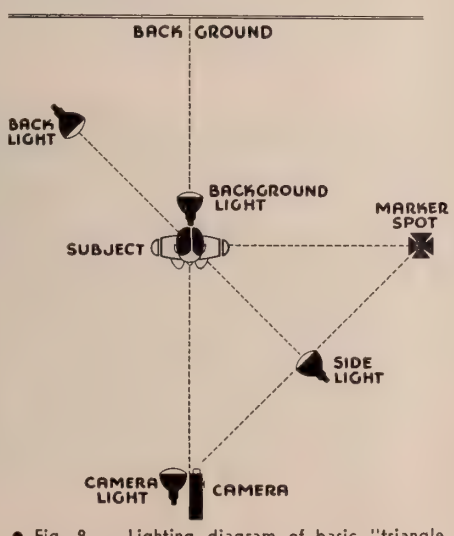
In a typical home movie sequence, a long shot may establish the scene; a medium shot advance the action; and a concluding closeup heighten interest and bring the action to its peak. The screen is filled completely with the

head and shoulders of the person or subject which the camera is picturing. It is in the closeup, then, that all the details, character or beauty of one's subject is revealed on the screen.

Because of the impact of the full closeup of a person, the professional devotes considerable care to lighting his subject, for he has found that, while the camera lens rarely ever lies, it does, nevertheless, have an odd way of not seeing a thing as we see it with our eyes unless the lighting is just right. So before making the shot, he sets to work with an assortment of lights and highlight's subject's hair, smooths out the shadows on her face and lights up the background so that she will appear even more glamorous to the camera.

Much of this technique remains to be discovered by the serious movie amateur who has not yet experimented with lighting beyond the use of simple photofloods in reflectors set at either side of the camera. Now, with the added flexibility that reflector photofloods and reflector photospots afford, the movie amateur is in a position to achieve greatly improved lighting in his pictures and, in scenes of limited scope, may even approach the professional in lighting quality and artistry. It is but a matter of knowing what photoflood lamps can do and the many ways in which they may be used to achieve this professional-like quality in movies filmed indoors.

More and more amateurs are undertaking the filming of what we often term "photoplayets," short continuities in which members of the family take part, and one of the conspicuous faults in so many of these films is the poor manner in which lighting is used in the closeups. To better illustrate what we wish to say here on the subject, we are reproducing on these pages a series of photos typifying both right and wrong methods of lighting home movie closeups of persons. Many common faults are represented in Figs. 1, 2, 3, 4, and 7 which will be explained in greater detail as we proceed.



● Fig. 9 — Lighting diagram of basic "triangle lighting" formula, applicable to either still or cine photography indoors.

In Fig. 1, with the subject standing well forward from a plain gray background, only a single camera light was used in making the shot. The flat lighting that resulted may be considered satisfactory for a quick shot, providing the background is unimportant. The camera light, however, must be kept as near to the camera lens as possible in order to avoid creating deep shadows on subject's face.

Notice that, although subject is standing well forward from the background, actually she appears to be standing right against it. The separation between her hair and the background is not good. Now compare this result with that in Fig. 4 which was lighted in identical manner with exactly the same relation between subject, background and camera, but with the addition of a background light.

Fig. 2 is a two-lamp shot made with the camera light plus a side light. The side light is used considerably higher than the camera light and it will be noted how this light imparts additional modeling to the face and lends extra sparkle to the hair. The side light, however, is not strong enough to carry to the background which is rendered in a dark tone, the same as in Fig. 1. This plan is excellent for all-around lighting in both color and monochrome cinematography where the maximum simplicity is desired without too great a sacrifice on photographic quality.

In Fig. 3, the camera light and back light were used. The intended effect of the back light in separating subject from the background is plainly evident, especially in the highlights in subject's hair. This particular lighting arrangement is excellent for filming active subjects such as babies, children and pets. Any moderate movement on part of subject, even though it upsets the ratio of distances between back light and subject, and camera light and subject, will not necessarily spoil the shot; whereas, in the camera-light-side-light combination, the lighting balance easily could be upset by subject moving away from or toward either one of the lights.

By using a camera light and background light only, as in Fig. 4, good separation between subject and background is achieved. Notice how the light falls off toward the corners of the picture, tending to concentrate attention on the subject itself. This is chiefly still photography technique and is illustrated here with the use of a plain background in order to illustrate effect of the background light.

A distracting or cluttered background, as illustrated in Figs. 5 and 6, may actually become an asset in a movie closeup by "setting the scene."

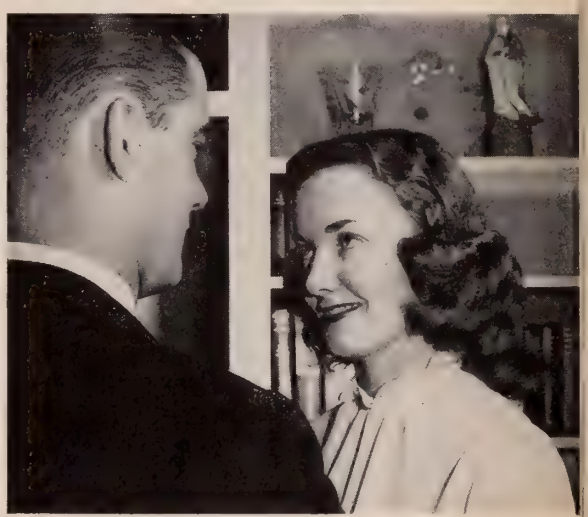
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● Fig. 5 — Here, subject is lighted with the same light setup as used for Fig. 3. The background, of a different type, is brought more prominently into the picture.



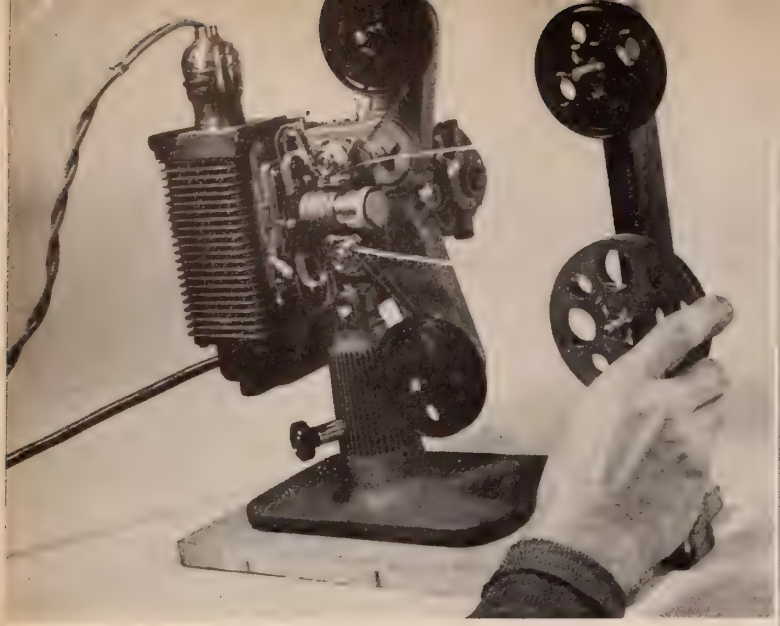
● Fig. 6 — In this shot, subject is lighted with a camera light and a side light, with the latter moved in closer than for Fig. 2 for increased contrast.



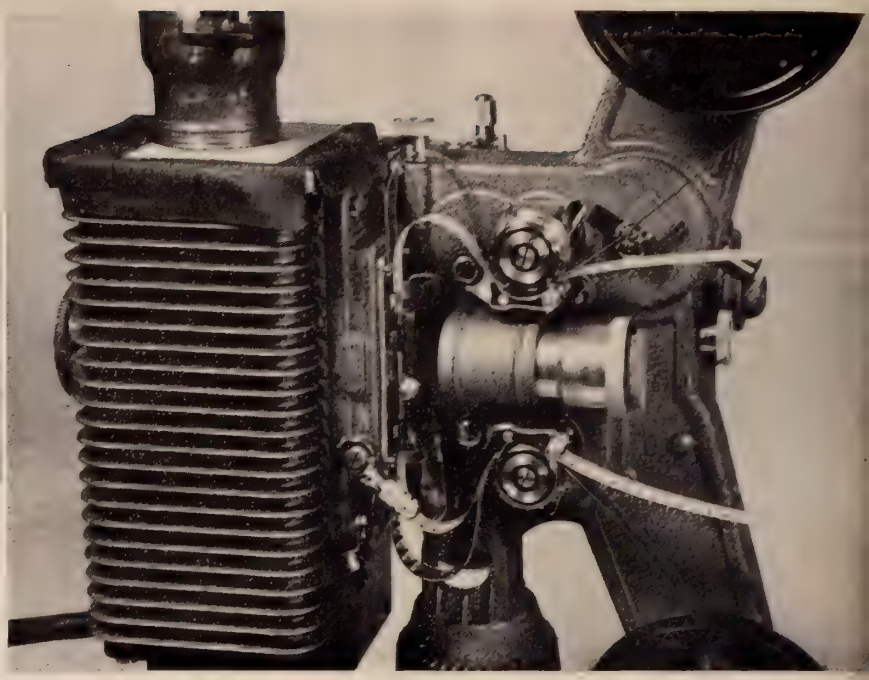
● Fig. 7 — Three lamps were used in making this photo—camera, side and background lights. One more lamp could have been added to advantage here. Can you tell why?

● Fig. 8 — Here is shown result of use of camera light, background light and back light. Note how latter throws rim of white light entirely around subject's profile.





● Fig. 1 — If your projector will transport two films simultaneously, you can use it as a film printer for making duplicates, as shown above. A support with two spindles is employed to hold supply and takeup spools for raw film.



● Fig. 2 — The original and the unexposed raw film are threaded through projector, as shown here, with emulsion sides of both films in contact.

How To Make Copies Of Your Movie Films

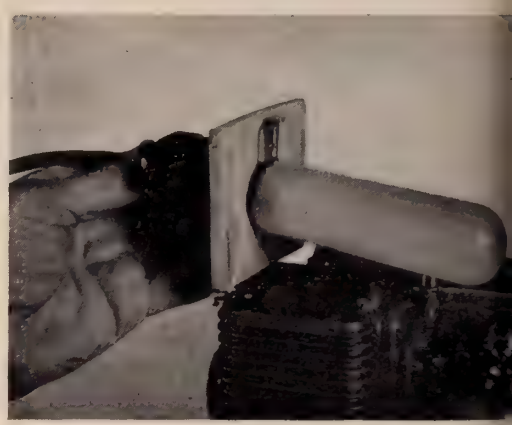
Using Your Projector As A Printer, You Can Make Duplicates Of Your Best Films And Preserve The Originals

By GEORGE CARLSON

PERHAPS you have often wanted to have a copy made of one of your films as a safeguard against possible injury or loss of the original, or perhaps an extra print to sell or give to a friend. There may be times when a copy of just a few feet from a reel may be wanted. Whatever the occasion, you can make these duplicate prints on black and white film yourself. Duplicates of 8mm. or 16mm. film can be had commercially for 5 to 10 cents a foot, but there is usually a certain minimum footage which will be accepted which often prohibits having a short length of film duplicated in this way.

The movie amateur who also likes the workshop phase of his hobby and who is willing to experiment can have fun doing this interesting work himself. The first step is to determine if your projector is adaptable for copying work, that is, if two films will run through the machine simultaneously and without giving trouble. In using the projector as a printer, your original film, along with a strip of raw film stack, run through the machine, and as the two pass the film gate, exposure takes place on the raw stock which is later developed or processed to a screening print. So the first step is to take two short lengths of film, put them together—one on top of the other—and thread them in your projector. Then start the machine and let it run until the strips of film have passed through completely. If the films jam, either in passing over the sprockets or in the film gate, then you cannot use your projector as a printer and you might as well forget the whole project. However, this is not likely with projectors of fairly recent vintage, and with this initial test out of the way—and providing, of course, the test run was successful—you are ready to begin.

Either 8mm. or 16mm. copies can be made at home, using inexpensive positive film that costs about one cent a foot in bulk. Eight millimeter film may be a little harder to work with. Coming to you in bulk in the double 8mm. width, it must be split into single 8mm. widths before you can use



● Fig. 3 — Then the regular projection lamp is replaced with a lamp of lesser intensity such as the 25 watt tubular shown here.



● Fig. 7 — 16mm. films may be developed in certain types of roll film developing outfits, if the core is adaptable to the size.

it in your projector. Sometimes 8mm. positive film may be purchased spooled in the single 8mm. width.

The following, plus the accompanying illustrations describes how I have successfully copied many 8mm. original films:

In preparing the projector for use as a printer, the first thing to do is to provide a less intense light in the lamphouse as a printing light. After removing the regular projection lamp, a lamp such as illustrated in Fig. 3 is substituted. This is a 25 watt tubular frosted bulb in a socket, wedged thru a hole bored in a small piece of plywood made to fit over top of lamp housing. As projectors vary, the method of fastening the wood block will vary also; however, it can simply be taped on if desired. All stray light that may leak out must be blocked out and tape can best be used for this. Fig. 4 shows how a smaller 7½ watt bulb may be adapted, although I have had best success with the 25 watt bulb previously described. No matter how it is done, the lamp should be in line with the optical center of the projector light system. This can be checked by turning on the lamp and observing it through the lens or lens housing from the front.

A rheostat to control the light intensity is an important adjunct when printing from originals of varying density, but it is sometimes difficult for the novice to determine when to increase or decrease the light while the film is running through the projector. I believe it is better to arrange it so that the film to be duped is of a uniform density as much as possible, even if certain sections of the film must be spliced together to gain this end. Badly under- or over-exposed film in the original shouldn't be in there anyway unless there for certain effects. In that case the copy print should be the same too. So, as a starter at least, work with well exposed original films of a uniform density and there will be no need to bother with controlling the printing light.

Sixteen millimeter positive film can be used as is, but as mentioned before, double 8mm. film must be split. Fig. 5 shows how this can be done, using one of the special film splitters now on the market. The positive stock can be hung upon a support of some kind while it is being split and wound onto reels on a rewinder. It is a good idea to wear clean cotton gloves while handling the film, especially in the splitting process, to prevent finger marks. Use a large enough surface to work on and cover it with clean newspapers or a lintless cloth. All these operations, as well as all other handling of positive film stock, must be done by safelight such as the O A (yellow-green) or ruby light. For the longer manipulations under safelight I think the ruby lamp is safest.

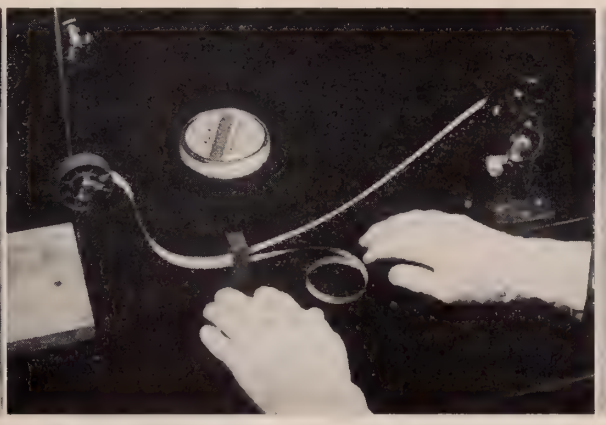
Rather than winding the original and positive films together on the same reel, as might seem to be the thing to do at first, I have found it is more practical to keep the films separate throughout the entire process. Fig. 1 shows how this can be done. The projector is set on a wooden base with a short wooden upright in front, containing two bolts on which to hang the extra reels. The original film to be copied is put on the feed spindle of the projector as usual. The spool of positive film is placed on the upper bolt on the upright and both run through the projector sprockets and gate. The two films must be placed emulsion to emulsion, that is, the dull sides of each must be in contact. The original film is nearest the light source and the positive film outside of it or nearest the projector lens as shown in Fig. 2. The original film then leads to the reel on the projector takeup spindle, while the positive film leads to the bottom reel on the upright. The film loops at the film gate must not be the same—have one longer than the other to prevent possible jamming as shown in Fig. 2.

Incidentally, the projector lens should be removed and the lens housing blocked with tape or a small cork to prevent

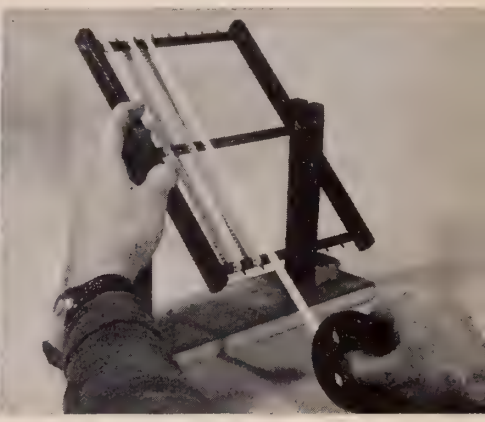
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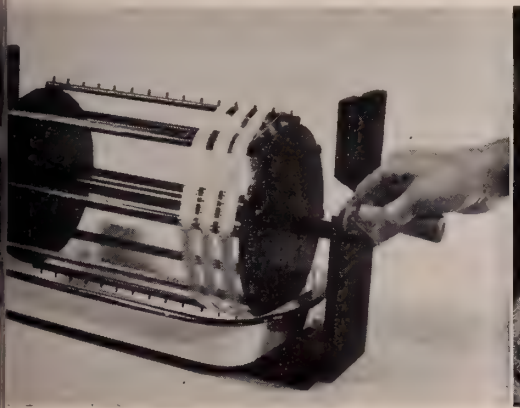
• Fig. 4 — Some projectors may require an even smaller light in which case the familiar 7½ watt bulb shown here is suggested.



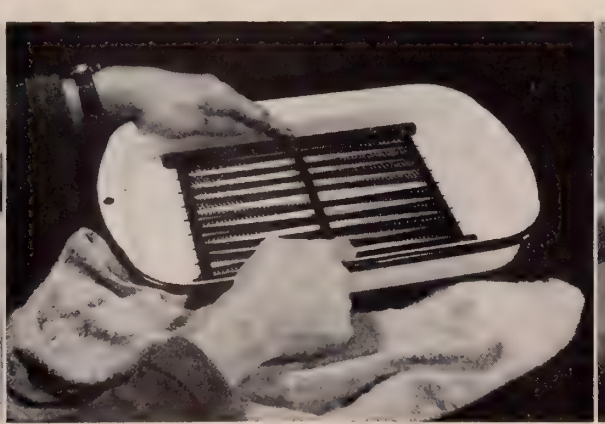
• Fig. 5 — For 8mm. duplicates, it is necessary to split the bulk double 8mm. raw film into single 8mm. widths, they respool it for use in the printer.



• Fig. 6 — After the printing operation, next stop is processing the film. Here it is being wound upon a simple developing rack.



• Fig. 8 — For longer lengths, the drum type reel is recommended for holding film during the processing operations.



• Fig. 9 — The flat rack, however, is ideally suited to reversing short lengths of movie film and will fit an ordinary 8 by 10 inch tray which may be used in all steps of processing.



• Fig. 10 — After processing, the film is wound upon a drying rack. One like this is easy to make for the amateur handy with tools.

FAR EAST FILMING ADVENTURE

In 6000 Miles Of Filming Through India, A London Movie Maker Encountered, Among Other Things, Chinese Bootleggers Posing As Film Processors!

By DENYS DAVIS

BURMA, Bombay and Mandalay—these were the fabled lands that beckoned me and my cine camera not so long ago when I set out from London for India to make motion pictures. And as I look back upon my adventure, I realize that one of the drawbacks of public school education is that one learns so little about so much, that preconceived ideas of the East, for instance, can be very wrong.

The train journey across India, for example, is exactly like a trip in Southern England, so far as the scenery is concerned, and I saw nothing to film, apart from closeups of beggars and coolies on the platforms, that would fit the conventional idea of India. This was but one of the many surprises, photographically speaking, in store for me on a recent trip with a service's film unit, during which I made my own documentaries with a substandard camera.

Due to the varied languages spoken, India claims more motion picture studios than any other film producing country. Not knowing this before leaving home, and with visions mainly of coconut trees and loin cloths, I transported with our unit the contents of a small substandard cinelab, including the basic parts of a contact printer, plus sufficient negative and positive raw stock to cover my individual needs.

Then the trouble started! Our small unit arrived in Bombay with a 35mm. Akeley single-system sound camera, for professional use, and my 16mm. Bolex for the personal record of our activities. We landed at the start of the monsoon season, so, for three months, continuous rain forced us to work in a local film studio; but we found that, as the native technicians used English terms for most technical parts, working with them was reasonably easy.

As my own camera had been stored away in its case, with the lenses taped up separately in tins, I felt that the best care had been taken of it. It was a shock, therefore, when the fine weather returned, to find that the mechanism had rusted solid and that not even the smaller and less important levers could be shifted. Everything, apart from the mainspring, which could just be wound, had jammed. "That's the end of my filming," I thought, and sent my films and darkroom equipment home. This was mistake number two!

My lenses were undamaged, (I'd previously cleaned these with Dettol. Its antiseptic action prevents the growth of tropical fungus.) But I had mentally written off the camera and charged it to inexperience. Once one has taken up cinematography, however, it is hard to be divorced from the pleasures of movie making, so I was soon visiting the local cine shops in search of new camera equipment.

Bombay has roughly a dozen fairly well stocked camera stores, though new projectors and cameras are usually reserved for regular customers. A suitable model was not available so I was faced with one alternative—repair my own. Although complicated, a good design makes it reasonably easy to service in an emergency. My camera was red with rust inside, so every part had to be taken out, carefully cleaned up and oiled. With no lathe available, this job had to be done by hand, using the very finest emery paper and thin machine oil. Finally, the camera worked, and it required hours to slip its shutter into place behind the visual focussing prism. No doubt there is a quicker method than by trial and error, but I couldn't discover it. Incidentally, it is a good recommendation for the materials used in this camera that subsequent films have been rock steady—especially so as I accidentally released the fully wound main spring while it wasn't retarded by its governor.

Both Mr. Stanley Jepson, Hon Sec. of the Amateur Cine Society of India, and several members extended me much hospitality when I visited the Society and even placed their editing, processing and projection equipment at my disposal. This was a great help since I had to do all my own darkroom work and negative cutting. I learned the hard way, when 900 ft. of my negative was irreparably scratched by a local laboratory, that decent substandard negative processing is not available. Only reversal films are used in India which doesn't leave the serious amateur much choice.

● Interesting seaside scenes that include colorful native activities were filmed at Chowpatti beach, India. Here and at many locations, the 2 inch lens from a Leica camera was used on author's 16mm. Bolex camera.



The Society meets monthly in a fine hall where the airconditioning plant is as efficient as that of Calcutta's modern Lighthouse Theatre, noted for its ice cold interior. They have a large membership, (including upcountry members who may enter the quarterly film contest and receive all the latest magazines, etc., by post), attending the projection and demonstration evenings. Each member also receives a free copy of *Camera in the Tropics*, a 40 page monthly magazine devoted to cine and still photography. As a casual visitor, it did seem to me however, that this Society, in view of a healthy financial status, should attempt film production on their own account. Certainly they have fine natural resources at hand, and, of the individual members' films that were screened during my visits, most were well produced and displayed a sound grasp of camera technique.



● Considerable footage was devoted to recording architectural details of many of the beautiful structures in the far east. And in shooting much of this in ultra closeup with a telephoto lens, according to Davis, the parallax corrected viewfinder of his Bolex camera proved invaluable.



● Filming native coconut merchants as they strip the green husks from the fruit, thus to make it more readily marketable. Note use of an assistant to hold improvised reflector to throw added light into the scene.

Next, we went to badly blitzed Rangoon. The city had no electricity and but a single motion picture theatre, powered by portable generators and reserved for the military. It seemed to have only two kinds of shops—watch repairers and camera dealers. In fact, we had never before seen so many cameras on sale; everyone sold them, including the morticians. Most were Japanese facsimiles of well known makes. The Sakura factory, for example, had copied a Cine Kodak and various Filmosound projectors, while, in another field, I was able to replace the damaged shutter of my Leica III with one from a Jap "Cannon" camera. Patent laws, apparently, did not apply to the Sons of Heaven!

Available British and American stock was oudated, but plenty of Nip films could be bought, though all these had been damaged by poor storage and just couldn't be relied upon.

After a quick filming tour to North Burma, we stopped in Mandalay where all cine goods had been buried during the occupation. Later we sailed for Singapore, where cigarettes were supposed to buy anything. We found little cine equipment on display. We managed to track down some American goods, including new exposure meters.

At Ipoh, a small Malayan town, I used a darkroom operated by the Domeii News Agency and found that Japanese methods and equipment were very thorough. Although use of ice is known to control the temperature of darkroom solutions, there remains a danger of the emulsion reticulating when films are held in the warm air. In this darkroom, however, they had adopted the only really satisfactory answer to tropical processing problems; i.e., the room was maintained at a working temperature by a portable airconditioner.

The small island of Penang remains the most beautiful place that I've seen and should provide fine locations for a film producer. It has everything in the way of pictorial quality plus an incredible mountain railway that climbs for 2000 feet up the face of a sheer cliff at a breathless gradient. What a setting for a chase sequence, climaxing with a fight in one of the railway's tiny cars. Mr. Hitchcock please note!

I had an amusing erperience, when, late one night, I was taken to an out of the way film laboratory at Kuala Lumpur. Apart from dogs that snarled when I rang the bell, the darkened place seemed deserted. The Chinaman who finally admitted me spoke only Hokien, but appeared to understand what I required and led me to a ramshackle shed behind the house. Inside, I saw the tops of three tanks, each a yard square, set into the floor. Soon, a second man entered, bowed and took up a roll of unwrapped positive film which he commenced to uncoil into the center tank. This, I thought, is certainly different from Western methods. In his broken

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Dramatizing The Business Film

Advice For The Movie Maker Undertaking Promotional Film Production

By DAVE O'DONNELL



● Instead of picturing the factory and manufacturing facilities of the sponsor of a sportswear film, the manufacturer's products are dramatically displayed in actual use amid glamorous settings certain to appeal to a wide audience.



● People generally are little interested in movies that show how farm equipment is made, but a dramatized story showing the gains that result from use of the equipment cannot fail to convince—and lead to sales.

● Farm safety can best be stressed by illustrating the right and wrong way of using equipment having accident potentials, dramatizing the ultimate effect upon the farmer himself.



THE TRUTH may be convincing but it is the emotions, properly stimulated, that lead to action. Therein lies the key to successful business film production. If you are one of many serious amateurs who recently have extended activities into this growing field, you will need to understand how important is dramatization as the motive power for your films, power to stir the emotions of an audience to respond to your film's message.

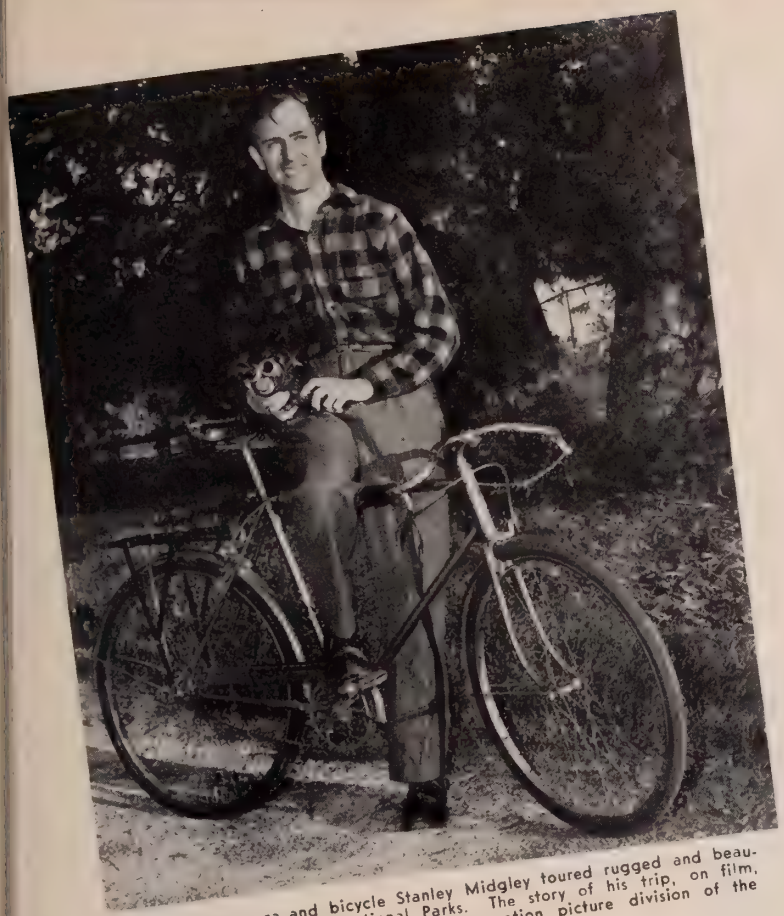
The accepted industrial film is no longer a collection of shots of the interior of a factory intercut with poses of important members of the organization's management. That is where industrial film composition began years ago. It has come a long way since. Today it is the product, the service or the benefits rendered by the organization that is dramatized instead of its personalities.

For example, take the manufacturer of a well-known brand of children's shoes. One way it can sell its goods is to stimulate, among the general public, a demand for quality shoes and the personalized fittings made by the company's dealers. Scenes of the company's factory will be unconvincing, for few care how a shoe is made, but everyone is interested in how poorly-fitted shoes may permanently affect the limbs and health of his children. Dramatizing the good against the bad, a film will thus stimulate a desire for the company's product over inferior brands.

Let us take another type of industrial film. There is a mattress factory which finds a great deal of unnecessary waste in the manufacture of its product. A film aimed to remedy this condition will have to create in the firm's employees an attitude favorable to its program for conservation of resources and improved efficiency. To do this, it will be necessary to give dramatic emphasis to the employees' interests, linking them with those of the company they work for. By showing each department in operation and pointing up how negligence and inefficiency produces poor quality products, a film of this type can materially improve employee relationships and at the same time boost returns on sales.

As an example of how a film can be used to sell a business the use of a system, let us take the case of a manufacturer of bank accounting equipment who wishes to have his equipment installed in banks in the larger cities. Nobody cares how his equipment is made—the firm is already known the world over. However, the prospective buyer's problem is how to get over the very large expenditure involved in scrapping present equipment to make place for the new. The dramatic picture will skip the factory scenes and the personality shots and skillfully show how the bank's business may be increased while at the same time its personnel overhead can be reduced.

● *Continued on Page* 122



● With camera and bicycle Stanley Midgley toured rugged and beautiful Zion and Bryce National Parks. The story of his trip, on film, won him first prize of $1,000 in the motion picture division of the Union Pacific Railroad photographic contest.

CYCLING CINEMATOGRAPHER

Meet Stanley Midgley, $1000 Prize Winner In Union Pacific Railroad's Filming Contest

By WARREN GARIN

SCENIC movies are good meat, but meat alone doesn't make a satisfying meal. That's the principle that Stanley Midgley of La Canada, California, went on in serving up his gay and original 16-millimeter *Free Wheeling in the Utah Parks,* the thousand dollar prize winner in the movie division of the Union Pacific Railroad's photographic contest of the wondrous west.

To his breath-taking color shots of kaleidoscopic Bryce and Zion National Parks Mr. Midgley added a sauce of high good humor and rollicking titles. On the other hand, he did not use his whimsey and clowning as a mask for inferior photography. Rather it was utilized as a pick-up at intervals to relieve the rich diet of 1700 feet of towering peaks, dizzy gorges, and color that ranged from the sombre to the riotous.

A writer by trade, Mr. Midgley combined technical skill with camera, a bicycle, and a strong pair of legs to take top honors in the contest, which was limited to pictures taken in the summer of 1946 in the Utah-Arizona national parks, including Zion, Bryce and Grand Canyon (north rim) National Parks, Kaibab National Forest, and Cedar Breaks National Monument.

Objective of the Union Pacific-sponsored contest was to promote photographic interest in the above-named beauty spots. In addition to motion pictures, there were also divisions for black and white stills and color stills.

No hodge-podge of purely scenic footage spliced together, *Free Wheeling in the Utah Parks* has a story thread and follows a logical sequence as to time and place. The overall impression made by the film is that Mr. Midgley is not only an accomplished photographic workman but a man who gets a whale of a kick out of life.

This is reflected in his sparkling animated titles, which refute the theory that text is a dead spot in the silent

● *Continued on Page* 112



● Frame enlargements from Midgley's prize-winning 16mm. film. Midgley appears in many of the scenes which he filmed with aid of an ingenious gadget that delays starting action of the camera, allowing him time to get into the scene. Midgley named the helpful gadget "Kilroy."

MAKE YOURS AN "A" PICTURE, TOO

The Calibre Of Your Picture Depends Upon Just How Much Care And Preparation You Put Into It

By VIRGIL C. GERLACH

OUT OF Hollywood's studios come two classes of pictures which ultimately reach the nation's theatre screens—"B" pictures and "A" pictures. The first is generally a low budget product made with a minimum of effort and at the least possible cost; the "A" pictures are the classics into which invariably go the best in talent, story material and technical resources. It is from among the "A" pictures that the Academy awards are chosen.

Among the ambitious filming efforts of serious movie amateurs we find A and B pictures, too. And, as in the case of films which win Academy awards, it is the amateur's A pictures, into which have gone careful thought and planning, that win trophies in club and national filming competitions.

The term "serious movie amateur" implies one who has progressed beyond the snapshot stage of movie making and who devotes his picture making more purposefully in producing pictures that have a beginning, a middle and an end, and which generally have a story to tell, be they photoplays, documentaries, or family record films of travels or vacations.

Serious movie amateurs may be likened to great painters such as Reubens, Michaelangelo and others who created fine pictures not for profit but rather to satisfy an urge within them-







● Scenes from "Voice Of Citizen Mark," author's production for the Mt. Holly Players, a well organized amateur group with several serious 16mm. photoplays to their credit. Picture demonstrates value of good story script, careful direction, and thoroughness in organizing the various technical phases of amateur film making.

selves for artistic expression. The serious movie amateur may not always ring the bell with an A picture, but you'll always find him trying. The point is often raised that Joe Doakes made a better film because of superior equipment, because he had the financial resources that enabled him to buy the most expensive camera and gadgets, unlimited film, and the best editing and splicing equipment. But the records are full of names of movie amateurs who have made prize winning films with ordinary cameras and who patched their films together with only the most rudimentary equipment. In short, it was not so much their equipment as sheer ability which made their pictures successful.

Probably the number one stumbling block for many amateurs is a good picture idea. But filming ideas are as numerous as the stars in the heavens and one can always do a "remake" of another amateur's story if he thinks he can improve upon it, just as do the studios in Hollywood. The picture *Humoresque*, currently being screened in the nation's theatres, is the fourth remake of this film story property within a decade.

I found unlimited filming material in the personal histories of many of our nation's historical characters. Some of these films were described by Susan Lindsey in her article "Open Your History Books For New Filming Ideas" which appeared in the November issue of Home Movies. When I became a member of the Mt. Holly Players in Cambridge, Maryland, I wrote my own shooting scripts based on the lives of such men as George Washington and General Francis Marion. The pictures were later filmed with the Mt. Holly Players cast in the important roles.

All films made by this group are serious pictures. They are what might be termed capsule photoplays, but every phase of each production was undertaken with the same seriousness as if it were a professional production costing hundreds of thousands of dollars. Here, obviously, lies the secret of good picture making for the more ambitious amateur. Whether he wishes to produce a comedy, a drama, a documentary or an educational film, he must organize his production along professional lines. If it is to be a large production, then, in additoin to his cast, he must have support in the form of a capable production staff such as we invariably organized for each Mt. Holly Players' production.

While many a filmer can and does undertake the production of a pretentious film single-handed, he'll do a better job if he will draft members of his family or one or two friends who are in sympathy with his efforts, as production assistants. A capable script clerk, for example, keeping tabs on the script as the scenes are shot, can do much toward easing the task of the cameraman, not to mention the time and trouble that will be saved when the time comes to edit the film.

The Mt. Holly Players, who have gotten together again since end of the war, are a notable example of a fine coordinating amateur movie-making unit. Most of the members have had enough experience, in the production of one picture or another, so that making a picture today poses no problem insofar as casting and the production staff is concerned.

Their latest screenplay attesting to this successful method of group coordination is "The Voice of Citizen Mark." The story is based upon the experiences of a returned veteran and although all the characters are fictitious, the story was written with the idea in mind that a similar plot easily could have occurred in the United States.

The central character in this photoplay is Richard Mark, a former Navy lieutenant, who returns to his home town after discharge from service. His childhood sweetheart greets him at the station and they are married that very evening. During the ensuing weeks, Mark tries to forget his war experiences and devotes his time entirely to his young bride. The couple's happiness is interrupted when Mark receives a telegram ordering him immediately to Washington. Here it is revealed that he is a former member of the O.S.S. and his unexpected summons to Washington is for the purpose of identifying photographs of an escaped Nazi agent believed to be in hiding in Mark's home town.

The assignment in Washington completed, Mark returns home and sets to work tracking down the Nazi. In the course of events, Mark traces the enemy agent to an old abandoned sawmill on the outskirts of town. Here a terrific battles takes place between Mark and the Nazi, ending in the spectacular killing of the latter.

The making of this amateur picture was placed on full professional level. Not only was the cast carefully chosen, but every member of the production staff was selected for his ability and knowledge of 16mm. movie making based upon experience gained in earlier Mt. Holly Players' productions. The story was carefully planned, then the scenario or shooting script was prepared. The various scenes were summarized with respect to their locations so that all scenes to be made at a given location, regardless of their position in the numerical order of the script, could be shot on the same day, thus making unnecessary a return to the location at a later date.

The lighting techniques of the professional, carefully studied in long observation of the professional's work on the screen, were applied in filming all interiors, and the result greatly enhanced the presentation of the picture. While, to date, "The Voice of Citizen Mark" has not been tested in competition with other amateur motion pictures, we consider it truly an "A" picture. Not only has it been given all the production embellishments of the professional product, but it has given our little producing organization another lesson in how to make successful pictures. By setting our sights on "A" quality productions, our pictures have shown consistent improvement through the years. ★ ★ ★



MOVIE ANALYSIS

By ELI WILLIS

"THE BEST YEARS OF OUR LIFE"

Directed by William Wyler. Screenplay by Robert E. Sherwood. Photography by Gregg Toland. Starring Myrna Loy, Frederic March, Dana Andrews, Teresa Wright and Virginia Mayo. A Samuel Goldwyn production.

★ IN ORDER that the amateur may appreciate the cinematic technique in this film, it is important that he understand the underlying principles of director Wyler's personal credo of motion picture direction.

"I shot most of the scenes of *The Best Years Of Our Life* through from beginning to end," he explains frankly, "and by letting the camera move with the players, it caught their actions and reactions more realistically." By carefully planning his camera setups to allow the widest possible scope, Wyler thus allows the players under his direction more latitude for the interpretation of their roles, something that cannot be had where the scene is broken abruptly for another camera setup and the action then resumed. The advantages of this technique are immediately evident in *The Best Years Of Our Life.*

For the serious movie amateur, the most interesting aspect of this picture is the camera setups for each scene. Whether the scene calls for two people or twenty, the players are so carefully arranged about the set and position of the camera so studiously chosen that each shot becomes something of a tableau. Considerable credit for the cinematic result is shared by director Wyler with cinematographer Gregg Toland, best known for his unusual camera work in *Citizen Kane* a few years ago.

A preponderance of the scenes in this film are medium or full shots. Long shots are interwoven only for orientation. Very few closeups are used, and there are no extreme closeups. Wyler does not believe in excessive us of closeups and proves it in this picture. He uses them only when it is desired to emphasize an important point by excluding, for the moment, everything else from the audience's view.

It is further interesting to note in this picture that heavy emphasis has been placed on the story telling factors of the camera setup rather than through dramatic camera angles or striking compositional effects. This does not mean that composition was ignored. However, it was so arranged as to subtly lead the eyes of the audience to the principle players and to keep them there, rather than have them distracted by overtones of dramatic or atmospheric embellishments.

• *Continued on Page* 112

NIGHT PANORAMA of a big city, on opposite page, is suggested as a title background for your movies of your town or city. Appropriate caption might be HOME TOWN arranged in block letters across face of photo. Shoot at distance of 30 inches with a 1¼ diopter auxiliary lens before your camera lens.







• Three scenes from "Best Years Of Our Life" which demonstrate camera technique of Gregg Toland. Note how pictorial or story interest is spread over the entire scene; how in the center and bottom scenes players are so placed as to give depth to the composition.

Movie Santa Claus

That's What They Call Albert Hosek Who Treats Neighbors To Free Movie Shows

By JAMES M. YOUNG, JR.

IF YOU ask any of the kids around Voskamp street on Pittsburgh's northside, or any of the grownups for that mater, they'll tell you Albert Hosek is the most popular man in the neighborhood. He is, in fact, a modern Santa Claus because he puts on free movie shows for the kids. And the adults come along to watch.

About eight years ago, Hosek switched from still photography to the hobby of home movies, specializing in making movies in color.

"The stills have no zip. There's nothing to them," he said, adding, "Oh, they're nice for pictures of the kids. the house and such things. But movies have everything."

Albert Hosek started shooting color movies around home and when he had a sizeable library of personal films, he began putting on shows evenings, asking the neighbors' kids in to see what he had taken with his

• *Continued on Page* 120





• One look at their faces and you know that the kiddies pictured below enjoy the movies Albert Hosek screens for them from his front doorstep on summer evenings. Hosek, at right, is often assisted by his co-hobbyist Edward Newton in giving movie shows aimed to keep kids off the streets nights.







FILMING IDEA IN A HOBBY...

'One Man's Horse' Is About One Man's Hobby That Offered A Swell Idea For A Movie

By J. H. SCHOEN

THE MOVIE amateur's search for photogenic subjects so often leads him to such distant places that he frequently overlooks interesting material in his own house. In the cellar, for instance, is usually a long established home institution, the workshop. Here may be combined the best of two hobbies to bring forth one or more interesting movies.

Norman Fisher, of Terre Haute, Indiana, searching for a likely subject for his movie camera, found it in his cellar workshop and has produced an entertaining 125 feet of 8mm. Kodachrome entitled *One Man's Horse*, based upon his woodworking hobby.

With but 18 month's movie making experience behind him, Fisher set out to make his first serious scenario picture about a hobby which had surprisingly metamorphosed into a profitable business. The picture begins with a family argument between a young husband and his wife. Seems she wants him to tidy up the basement. The loser in the argument, the husband reluctantly descends to his basement workshop, which is littered with lumber and scraps of boards, and begins a feeble effort to bring order out of chaos.

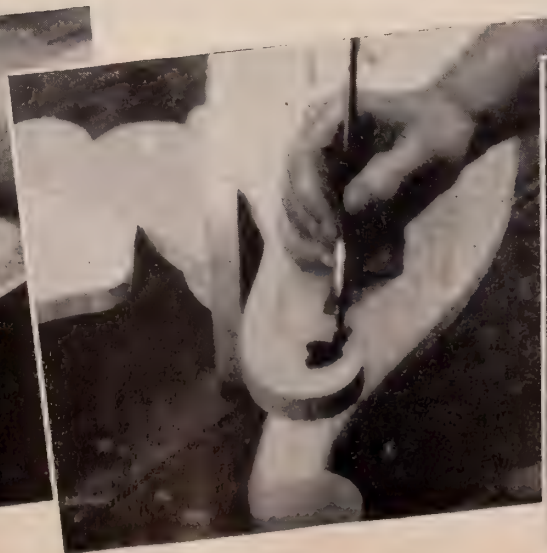
Picking up a small block of wood the shape of a half moon, he tosses it on his workbench. It lands on its edge and begins to rock back and forth. Something in this motion intrigues the man. He contemplates the rocking block for a moment and then becomes engrossed in a daydream.

The dream sequence has to do with the man building a small hobby horse. It begins with the initial operations of laying out patterns on wood and making the necessary cuts on a band saw. All operations are shown in closeups and the camera has been

• *Continued on Page* 108

• These frame enlargements from Norman Fisher's 8mm. Kodachrome picture, "One Man's Horse," depict the assembly of a streamlined hobby horse in a basement workshop and trace the toy's development from raw lumber to its ultimate sale in a gift shop.







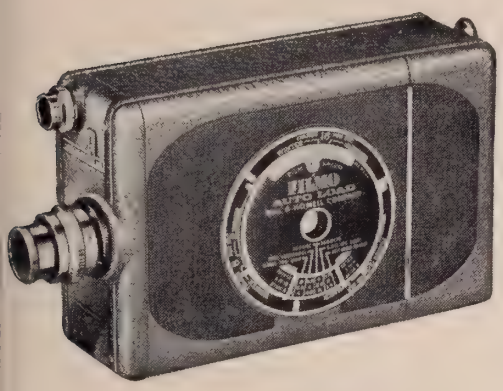
WHY Filmo-made movies are sharply focused



SHARP focus has long distinguished Filmo-made movies. And high among the reasons for this superlative sharpness is the Bell & Howell-developed machine shown here.

Known as an auto-collimator, it measures the distance between the lens seating face and the film surface to within *two ten-thousandths* of an inch! This is more than seven times the accuracy obtained with the standard microscope measuring system! That's why Filmo Cameras produce such sharp pictures.

Every Filmo Camera lens must pass the auto-collimator test. Universal focus lens flanges are machined according to the extremely precise measurements made by this instrument. Lenses in focusing mounts are accurately calibrated in the same machine . . . all so that every Filmo Camera will produce pictures superior in sharp detail.

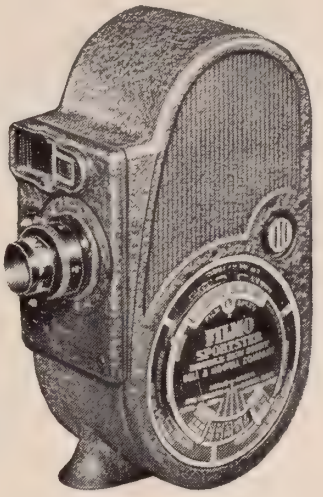


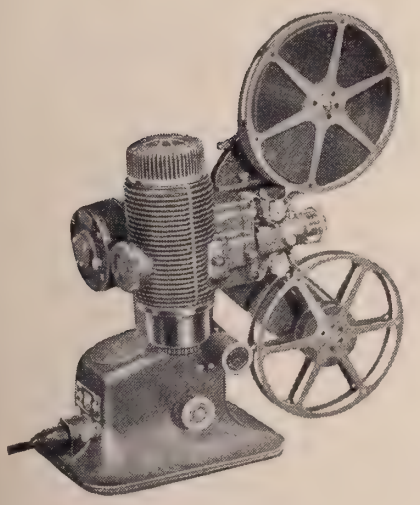
← FILMO AUTO LOAD

Loads in an instant with pre-threaded 16mm film magazines, color or black-and-white. Five film speeds plus single frame exposures. Fine, fast lens, coated by the exclusive B&H controlled-coating process. There's a turret head model, too.

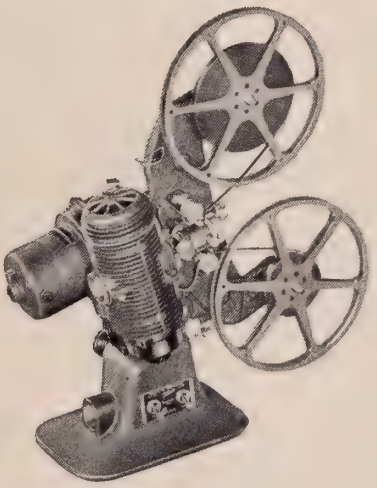
FILMO SPORTSTER →

Takes superb 8mm movies, full color or black-and-white, at low cost. Small and light, it is easy to carry and easy to use. Also built in a turret head model.

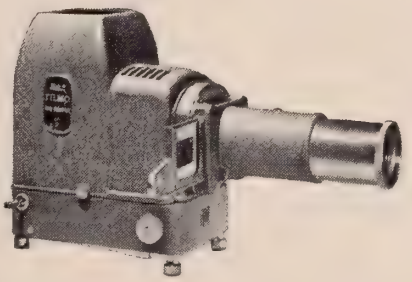




Filmo Diplomat. The ideal 16mm silent film projector for personal use. Is fully gear driven, even to the take-up and rewind spindles. Has "Safe-lock Sprockets" which prevent incorrect film threading. Brilliant, 750-watt illumination. Precision-built for rock-steady, flicker-free screen pictures.



Filmo-Master 400. Will take 400-foot reels of 8mm film for 33 minutes of uninterrupted projection. Silent gear drive throughout, even to the take-up spindle and the power rewind. Direct-beam optical system, fast F 1.6 coated lens, and 500-watt lamp insure brilliant screen pictures.



Filmo Duo-Master. This new B&H slide projector brings high-intensity, color-corrected, 300-watt illumination to projection of 2- by 2-inch transparencies. A choice of three coated, high-definition lenses. Easy-loading, side-operated slide carrier. Slides are fully protected from heat.

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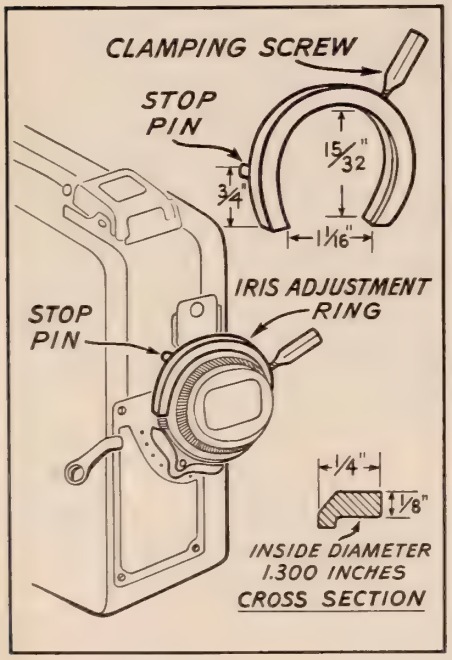
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Experimental Cine Workshop

• GADGETS
• TRICKS
• SHORTCUTS

$1 to $5 are paid readers for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



Fading Gadget

Owners of 16mm. magazine Cine Kodaks who makes fades by stopping down the camera lens can make this operation more accurately and with greater ease through use of a simple clamp for the lens adjustment ring described here.

A metal ring, such as described in the diagrams, was turned on a lathe. Inside diameter of ring is 1.300 inches or 3½ thousandths greater in diameter than the iris adjustment ring of camera over which it fits when in use. A segment of the ring is then cut away, as shown. A hole is then drilled at a point in perimeter of the ring and this is tapped to take a clamping screw—either a stock screw or one turned on a lathe as described in diagram. This screw serves to hold the ring securely on camera lens, also serves as a handle in adjusting the lens aperture in making fades.

A stop pin, 1/8"x1/8" is silver soldered to that side of ring which faces the camera and this serves to stop movement of the lens adjustment so that the fade will end accurately on the predetermined f/ stop. This is the important feature, of course, for it makes it unnecessary to keep an eye on the lens scale in order to be sure that the diaphragm is stoped precisely on the right mark.

To use the gadget, set lens aperture at determined f/ stop for the scene to be shot. Slide gadget over lens and lock it securely on iris adjustment ring of lens by tightening adjustment screw and in such a manner that the stop pin just rests against the lens adaptor tang of the camera. The lens is then set to make either fade-ins or fade-outs. Upon opening up the lens for a fade-in, the lens will open only to the predetermined f/ stop. — *Erwin J. McCreery, Lansing, Mich.*



Gadget Jacket

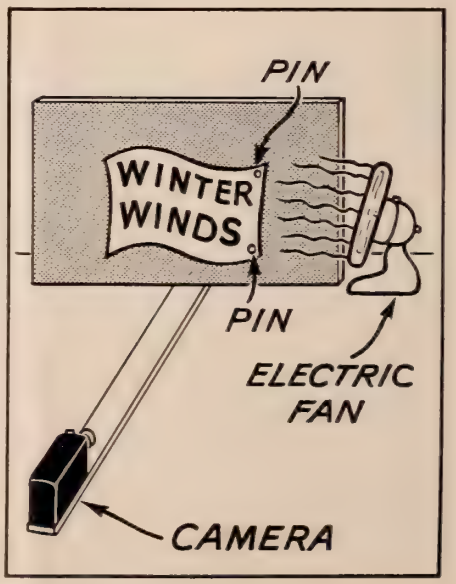
Women cinefilmers, who do not have the advantage of trousers pockets as do men, will find this gadget jacket ideal for stowing exposure meter, extra lenses, notebook and pencil — and of course, cosmetics—when filming afield.

I had a sleeveless jacket made with two small breast pockets and larger patch pockets on either side at the bottom. These latter were divided, providing six pockets in all. It is cool and may be worn with just a blouse and slacks or skirt.—*Florence Baker, Ben Lomond, Calif.*

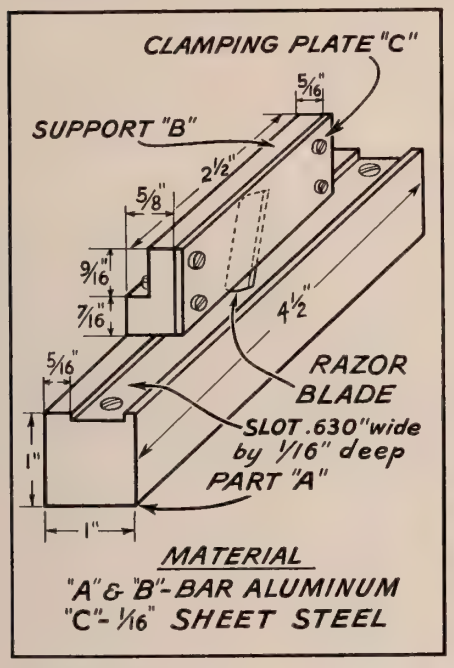
Title Effect

A novel wind-blown effect may be achieved in a main title appropriate for movies of a storm, kite flying, sailing, etc., by lettering title text on a white cloth or piece of light-textured tissue paper, then tacking the title to a large background panel painted blue and setting the title cloth in motion by directing an electric fan upon it from out of camera range, as illustrated.

By filming the title in slow motion



(at increased camera speed) motion of the title will appear as a gentel waving on the screen. For best results, plan on a maximum title background area of at least 12 by 16 inches which calls for shooting at a distance of 40 inches and a 1 diopter auxiliary lens in event your camera will not focus down to this distance. — *A. J. Andronaco, New Canaan, Conn.*



Film Slitter

For the particular 8mm. movie maker who would like a precision double-8mm. film sliter, it is suggested that he make one—or have one made—of metal, as described here. This slitter was machined from aluminum stock, except for the clamping plate C which is made of 1/16" cold rolled steel.

Plate C is the same size as the face of part B and is held in place by four #8-32 machine screws. Support B is attached to member A with two #8-32 socket-head cap screws and the slots for the screws in B were slightly elongated to allow for adjustment. There are two screw holes in A, at either end of the film track, to permit mounting the slitter on a board or table.

The razor blade used as the slitting knife is a Shick which is about .012" in thickness. Using a blade of this size, a setting block was ground .321" in thickness by ½" in height and 2" in length. By removing clamping plate C, support B may be accurately located over slot in A.

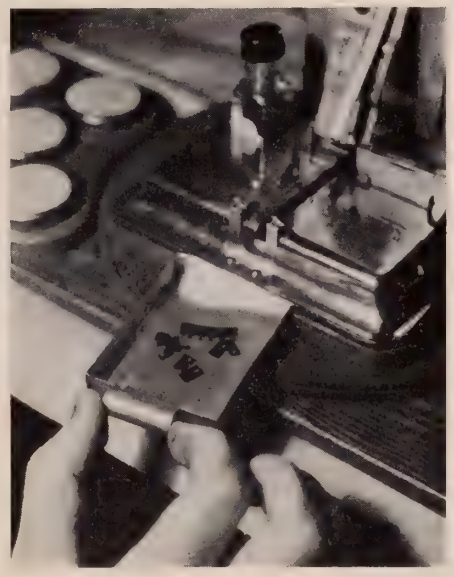
To insure accurate results, check the first test strips of film put through the sliter with a micrometer. — *J. R. McDowell, Toronto, Ontario, Canada.*

Title Letters

Your local dime store may be the source of a set of attractive title letters suitable for your titling needs. Most of these stores now sell letters made of candy icing for decorating birthday cakes. Letters range from A to Z and include several of each all about 11/16" in height. Also to be had are die-stamped letters, slightly smaller, gummed on the back with an adhesive and of a variety of metallic colors. Both types of letters described here are mainly adaptable for lead and end titles inasmuch as they are available only in capitals.—*H. S. Romer, South Pasadena, Calif.*

Splice Trim Collector

One bugaboo about permanent installation of film splicers on editing board is that the fragments of film trimmed during each splicing operation accumulate and are difficult to dispose of. This can be overcome if the splicer is mounted on a wooden base provided with a 2" slot at the front to accommodate a shallow tray. This tray, complete with handle, can be made of a single piece of tin or other light metal



which may be easily bent and soldered to shape. With this improvement added to your splicer, the film trimmings will collect in the tray and may thus be easily disposed of, as shown in photo.—*John J. Lloyd, Salt Lake City, Utah.*



Camera Handle

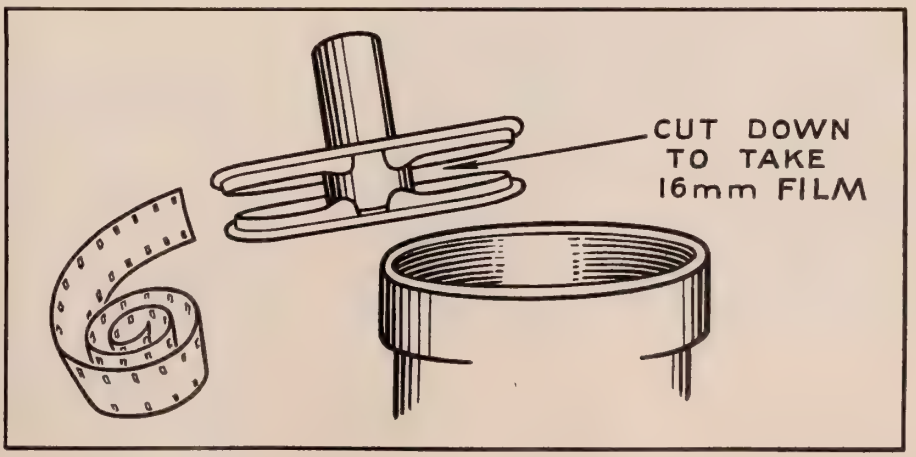
An unpainted file handle, which may be purchased from your variety or hardware store, fitted with a suitable bolt that can be screwed into bottom of your cine camera makes an ideal hand grip to improve steadiness when filming without a tripod.

First select a wooden file handle with a hole of a size which will accept a ¼" bolt tightly. Then obtain a ¼"-20 bolt about 1" in length. Cut off the head and drive the bolt into hole in the file handle. Tighten nut against ferrule of the handle. Paint handle with black enamel or give other desired finish.—*Matt Bennett, Detroit, Mich.*

Developing Film

For developing or even reversing short lengths of 16mm. movie film, many roll film developing tanks now in use can be altered to also take 16mm. film. Various tanks will require different methods of alteration but mostly it involves whitlintg away some of the core of the film holder so that the free flange may be worked down further on

• *Continued on Page 126*



Behind The Scenes With Pro-Sixteens



☆ RALPH B. CHANDLER, former free lance 16mm. cinematographer, has joined with Steve Scarvelis in forming Associated Productions, Hollywood. Their initial sound production, now being filmed in 16mm. Kodochrome, is "Sea Urchins" which pictures much of the marine life to be found along the rocky shores of the Pacific Coast. Filming has taken them from the craggy shores of Point Loma, near San Diego, to the colorful bay of Monterey in north central California. In above picture, Chandler is using Cine Special equipped with a novel electric motor which he rigged up himself from a gun charger purchased as War Surplus. Power is supplied by 5 six-volt "A" batteries in metal case beneath tripod.



☆ LELEGREN & JOHNS, enterprising realtors of Encino, California, which lies just over the hill from Hollywood, have hit upon a novel and effective way to boost interest and sales in homes in that area by showing 16mm. Kodachrome movies of homes listed with them. Photo above shows realtors' rancho-type headquarters with sign out front calling attention to their movies. The homes are photographed inside and out by Photo-Films, a newcomer in the 16mm. field located in nearby Van Nuys, Calif. Producer is given an assignment each time the realtors obtain a new listing, and this footage is added to the current reel of film which is screened, upon a prospect's request, in realtors' little theatre which is a part of their headquarters.



☆ CHARLES TREGO, behind the Maurer 16mm. camera in above photo, is Telefilm's ace cinematographer. Trego filmed the spectacular Kodachrome picture "Surfboard Rhythm" which subsequently was purchased by M-G-M for release in 35mm. Technicolor. In this picture, Trego developed a special plastic waterproof case for housing the 16mm. Bolex camera used in making many of the thrilling shots from surfboard level.

☆ WILLIAM A. WOOTEN, 16mm. cinematographer for Admiral Pictures, Hollywood, claims the distinction of being the first cameraman to use one of the new Mitchell 16mm. cameras in a major production since the camera was unveiled before the public at Mitchell's Glendale factory last December. Production is Admiral's "Camptown Races," first of a series being shot on 16mm. commercial Kodachrome.



★

Closeups

★

Ed Olsen, 16mm. cinematographer for Carl Dudley Productions, Beverly Hills, is proud possessor of membership card in cameramen's union, being admitted after a wait of two years.

★ ★ ★

New York University has been carrying on instruction in motion picture photography and techniques for 11 years, it was announced recently, making this the longest sustained program of its kind in any U.S. school or college.

★ ★ ★

Reverends Anson V. Moorhouse and Kenneth J. Beaton, D.D., of the committee on missionary education of the United Church of Canada, left for China the early part of January on a six months' tour, during which time they will shoot material for several religious 16mm. motion pictures.

★ ★ ★



● Leo Caloia (left) and Norman Brown, with several prize-winning films to their credit, have joined forces for the production of a 16mm. Kodachrome sound film dealing with juvenile delinquency. Beginning their serious movie making when members of the Glendale, California, Snicker Flicker Movie Club, both have branched out into professional 16mm. cinematography, concluding several important assignments during the past year.

★ ★ ★

Robert H. Bemiller, formerly an animator with a major Hollywood cartoon studio, has formed a 16mm. film producing company in Alhambra, California, with M. Zukor a fellow animator. Bemiller, a former student of the Bible Institute in Los Angeles, will specialize on biblical films.

★ ★ ★

Don Lee Television station W6XAO, located in Hollywood, has extended an invitation again to 16mm. amateurs, interested in having their films televised, to submit them for consideration. There is no compensation for use of films. Project is fostered by Tele station to

● *Continued on Page 123*



● Harold Baumstone (left) and Milton J. Salzburg, heads of newly formed Academic Film Company, Inc., New York, have plenty of film viewing in store for them as they announce their interest in buying amateur-made films for world-wide disrtibution.

Distributors Open Doors To Amateur-made Films

★ FOR THE hopeful 16mm. cinematographer aiming for professional recognition of his work comes welcome news from Milton J. Salzburg and Harold Baumstone, heads of Academic Film Company, Inc., 1450 Broadway, New York City. Salzburg and Baumstone, who formerly were president and vice-president respectively of Pictorial Films, invite makers of 16mm. films, both professional and amateur, to submit their productions to them for consideration of their commercial possibilities.

If, in their judgment, films submitted have market potentialities, the company, which has world-wide distribution facilities, will then enter into negotiations for purchase of the film or its reproduction rights, either on a cash or royalty basis.

Mr. Salzburg emphasized that this is not a prize contest in any sense of the word, but strictly a business opportunity opened to makers of worth-while 16mm. films whereby its distribution channels will be made available to them.

During their 12 years of association in the 16mm. film field, Mr. Salzburg and Mr. Baumstone have become well known for their sympathetic interest in the serious efforts of advanced amateurs and of the semi-professional 16mm. cameraman. At the time they were associated with Pictorial Films, they purchased two outstanding amateur productions for world-wide release that created considerable interest among amateurs striving for professional recognition of their work. The two films, both 16mm. Kodachrome productions and national award winners, are: *Arts and Crafts of Mexico,* filmed by Ralph E. Gray of Mexico City, and *The Inside Story,* produced by Dan Billman, a 16mm. movie maker of note who has several film awards to his credit. Gray's movie-making achievements, of course, are well known to readers of Home Movies.

Only complete 16mm. films ranging in length from 400 feet and upward are desired. At this time, Academic Film Company

● *Continued on Page 123*

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

LOS ANGELES Cinema Club, according to Alice Claire Hoffman, its new president, has undertaken an enlarged program for 1947 for the educational and technical assistance of its members under the guidance of vice-president Lorenzo del Riccio. At the club's January 6th meeting, Frederick Smith, feature film editor at M-G-M, and Fred Gately, former Lt. Commander and producer of films for the Navy, gave constructive talks, using several members' films, which were projected, as the basis of their talks.

★

UTAH Amateur Movie Club's January meeting was held in the home of Mrs. Dave Cameron at which time the group's plans for its Eleventh Annual Banquet were laid. Albert Meyer demonstrated a new sound projector and screened a very interesting film made in Florida, and Mrs. Cameron screened her award-winning 8mm. film, "Family Affairs."

★

PHILADELPHIA Cinema Club, at its January meeting, provided an interesting instructive session for its members which involved the filming of a short comedy under the guidance of Jim Maucher. Object of mass shooting project was to instruct members in rudiments of indoor lighting.

★

WESTWOOD Movie Club, of San Francisco, had some 100 members and guests at its annual banquet on January 25th at which time the following new officers were installed: Leo M. Kerkhof, president; Frank Boichot, vice-president; Elsa Luck, treasurer; and Edna Spree, secretary. Highlighting the evening was presentation of the President's Trophy to club contest winner Campbell.

★

PETALUMA (Calif.) Cine Club had 80 members and guests at its 2nd annual banquet in December. Member Al Adams shot Ansco Color transparencies of the group as they dined, and processed and screened the slides the same evening.

★

WINNEPEG (Canada) Cine Club, at its January meeting, screened two instructional films for its members aimed to improve the movie making ability of members. "How To Use Your Camera," and "Lenses And Their Uses" were obtained from a source on the other side of the border. Plans are currently in the making to form an exchange arrangement with cine clubs in the U. S. whereby films of each club may be loaned for screening at club meetings.

★

FRESNO (Calif.) Movie Club elected new officers for 1947 at its annual banquet at its late December meeting. President is R. C. Denny; vice-president, R. L. Beebe; and secretary-treasurer, Frank F. Gorow. This group is advancing rapidly with its 16mm. color production featuring the arts and crafts of Fresno, California, a film that is being sponsored by the Fresno County Schools. Two contests have been announced — one for the best recent 8mm. or 16mm. film and the other for a photoplay story that can be filmed as a club project.

★

PORTLAND (Oregon) Cine Club has announced a plan whereby the club will produce a film tentatively titled "How To Make A Movie Of Your Home Town." With Portland as the locale, film will start out in black and white and will demonstrate the right and wrong methods of film making technique. The balance of the film will be in color and will represent the best in methods and photography.

★

WASHINGTON (D. C.) 8mm. Club meets the first Wednesday of each month at Pierce Hall, 15th and Harvard Sts., Northwest, at 8 p. m. Mrs. L. E. Bolender, 2143 Suitland Terrace, S.E., Washington 20, is secretary.

★

PHILADELPHIA'S Eight-Sixteen Club elected new officers for 1947 as follows: Francis Heininger, president; Wm. Reichert, vice-president; A. Zeltich, secretary; and Phil Oetzel, treasurer. New directors are Harry Brautigam, George Burnwood, William Bornmann, and Louis Sobel. Club programs include technical lectures and educational quiz programs and meetings are held the 3rd Thursday of each month at Funfield Recreation Center, 22nd and Huntington Sts.

★

BROOKLYN Amateur Cine Club is continuing a feature of its meetings this year that is proving very popular. Members submit one or more films each meeting for screening and discussion in a session called the "Clinic" which is presided over by John Manfrin. At conclusion of session there is a question and answer period in which Manfrin and some of the more advanced members improve the knowledge of less experienced members by answering their movie making problems.

★

SOUTHWEST 8mm. Club of Los Angeles had as guest speaker at its January meeting, George D. Ellis of Hollywood Cine Products Co., manufacturers of the well known Titleer. Mr. Ellis discussed and demonstrated Titleer equipment and explained modern methods for making both 8mm. and 16mm. movie titles.

★

LONG BEACH (Calif.) Cinema Club, at a recent meeting, installed newly elected officers as follows: Jack Lloyd, president; Forrest Kellogg, 1st vice-president; Bruce Ramsey, 2nd vice-president; John Rigby, secretary; and B. C. Wildman, treasurer. A. Warren Nash, Omar Milligan, Clarence Aldrich and Howard Derr were elected to board of directors.

★

MILWAUKEE'S Amateur Movie Society, under the direction of Norville L. Schield, got production of the 16mm. version of its club film "Paper Doll" under way on January 10th. On this date, production staff and players met at the home of Mr. and Mrs. Edward H. Mortag whose living room became the "set" for important scenes in the film.

★

NEW YORK CITY 8mm. Motion Picture Club, at its January 20th meeting, were treated to screenings of films made by Joseph Hollywood, Maurice Krakower and Terry Manos. This enterprising club, incidentally, meets monthly at the Penn Hotel, 7th Avenue and 33rd Street.

★

LA CASA Movie Club of Alhambra, California, has devoted recent meetings to screening 1946 vacation films made by its members. At the group's January meeting, Andrew G. Orear screened his "Florida Vacation," and C. K. LeFiell continued his trip by air, begun at an earlier meeting, screening 16mm. Kodachrome footage he shot in Central and South America.

★

CHICAGO Cinema Club held its annual dinner and installation of new officers at the Illinois Athletic Club in January with an attendance of 75 members and guests. Arthur C. Kadow was elected president; Leon F. Urbain, vice-president; Lydia O'Connor, Secretary; and

Sherman Arpp, treasurer. This organization, incidentally, has the distinction of being the oldest incorporated cinema club in the United States.

★

METROPOLITAN Motion Picture Club, New York City, through the generosity of its member Harry Groedel, is offering three cash prizes of $50.00, $30.00, and $20.00, respectively to 1st, 2nd, and 3rd place winners in its forthcoming contest. Club has set a maximum length for entries of 800 feet 16mm. and 400 feet 8mm. Only one entry will be accepted from a member.

★

SANTA BARBARA (Calif.) Amateur Movie Club, at its February meeting will screen and judge films of members who participated in club's Christmas tree filming competition in December. Two prizes will be awarded — one for the best 8mm. picture and another for the best 16mm. picture. Group's new officers are Clinton Jouett, president; Ray Crank, vice-president; and S. C. Dyson, secretary.

★

SOUTHBRIDGE (Mass.) Movie Maker's Club, at its January meeting, elected Eugene Livernois, president; V. Earl Davis, vice-president; Anthony Sulkowski, secretary-treasurer, and Edgar Langevin, Adrian Pelletier and Joseph Seremet members of the executive committee. Films entered in the club's annual film contest will be screened and judged at the February meeting.

★

PARKCHESTER Cine Club, New York City, at its last meeting completed plans for its forthcoming 6th annual movie show which will comprise two hours screening of films made by Parkchester members during the past year. All residents of the Parkchester community, which number some 12,000 families will be invited to attend the showing.

★

SHERMAN CLAY Movie Club of San Francisco held its 14th annual installation dinner on the evening of January 15th with an attendance of 35 members and guests. This small but active club remained intact during the war years. Its officers have plans for expansion as well as more intensified programs for the benefit of its members.

★

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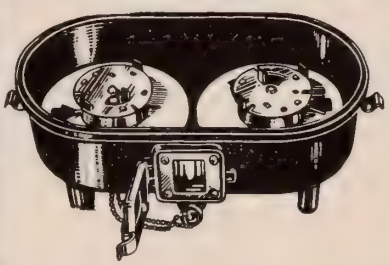
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On Stage, Everybody!— This 6 reel 16 mm. sound film, produced by Universal Pictures, stars Jack Oakie and Peggy Ryan playing a father-daughter vaudeville team who suddenly finds themselves "washed up" with the advent of big-time radio programs. Oakie has a violent phobia against radio and when Peggy appears interested in getting into this new entertainment medium, he strives to divert her ambitions toward society circles while he retires to a home for aged thespians. But fortunes turn for them and together they make a success in big-time radio. Rental rate for subject is $17.50. Distribution is by United-World Films, Inc., R.C.A. Bldg., New York 20, N. Y.



Square Dance Medley, 16mm. sound, screening time 12 minutes, features Tiny Clark, famous square dance caller of Village Barn fame; The Barndancers, a spectacular dance group, and the music of the Cactus Cowboys. This film will have especial appeal for lovers of the old-fashioned square dance, fast regaining popularity, and for those who like square dance music. Lads in dungarees swing their gals in calico to the catchy calls of "Lady 'Round the Lady," "Duck for the Oyster, Dig for the Clam," and "Hinky Dinky Parlez Vous." Subject is ideal also as an instructional film on the square dance. Price is $25.00. Distribution is by Official Films, Inc., 25 West 45th St., New York City, N. Y.

All-A-Board! is one of several new spectacular short subjects in 16mm. color and sound produced by Hawthorne-Gray Productions. In this short subject, many aquatic diversions and feats are pictured executed by experts. A



highlight is the sequence, filmed for the first time, showing the Human Aquaplane, Preston Peterson, rated as Pacific Coast champion water skier, zipping through the surf on his stomach at 20 knots an hour. Barbara Cooper skillfully transfers from water skis to Peterson's back and continues her ride on back of the Human Aquaplane. Picture is available with the narration in Spanish as well as in English. Screening time 10 minutes. Price is $85.00. Available from Hawthorne-Gray Productions, 7078 Hollywod Blvd., Hollywood, Calif.

Young America Rides is a one reel picture depicting a day in the life of a riding club in the San Fernando Valley. Much of the valley is shown, both in sweeping panorama shots and close-ups as the riders canter along. Very noteworthy, in a picture of this type, is the fact that two original songs, specially composed for the picture, are included. These are "Ridin' in the Rodeo" and "Romance of the Trail." The songs, written for Lewis and Burkett by Sig Dale and Glen Scoville, add much to the picture. It is available in 8mm. and 16mm. in black and white or color, silent or sound, through Lewis and Burkett, Hollywood, Calif.



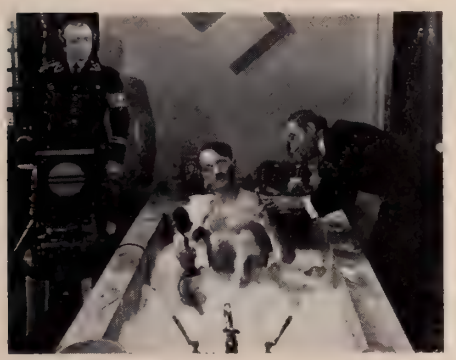
Lady On A Train is a Universal production now available in 16mm. sound which features Deanna Durbin supported by a swell cast of players. An avid reader of mystery stories, Deanna sees a murder committed as she is arriving in New York on a train. When the police, believing the death was accidental, refuse to listen to her story, she enlists the aid of a popular mystery story writer and together they track down the murderer. Ralph Bellamy and Dan Duryea lend excellent support as the mystery writer and the villain, respectively. Subject screens for 94 minutes. Rental rate is $20.00. Distribution is by United-World Films, Inc., R.C.A. Bldg., New York City.



Stephen Foster Melodies— Available in 16mm. sound and screening for approximately 12 minutes is this original musical production featuring an attractive arrangement of Stephen Foster's immortal music filmed against lavish settings of the Old South where the music of Foster saw its birth. Colonial mansions, hoop skirts and strumming banjos make up the colorful background for the gay and melodious Foster tunes. Included are "Beautiful Dreamer," "Old Black Joe," "Jeanie With Light Brown Hair," "Camptown Races," and "Swanee River." The talented cast includes the Elm City Four quartet, Jeni Freeland and Tommy Morton and Gretchen Houser. Price of subject is $25.00. Distribution is by Official Films, Inc., 25 West 45th St., New York City.

Hollywood At Vine is a modern travelogue of Hollywood which highlights all the popular sights and events including Grauman's famous Chinese Theatre, Radio City, the Brown Derby,

Angel's Flight Railway, Warner Brothers' and Columbia Pictures' studios, the famed Easter Sunrise Services in the Hollywood Bowl, and climaxed by beautiful night shots filmed along Hollywood Boulevard. Subject is available in Kodachrome or black and white in silent versions only. The 50 ft. 8mm. edition is available in black and white for $1.75, in Kodachrome for $6.50. The 100 ft. 16mm. edition is available in black and white for $3.50, in Kodachrome for $13.50. Producer is World In Color Productions, 108 Church St., Elmira, New York.



The Devil Checks Up, 5 reels 16mm. sound, screening time 45 minutes, features Alan Mowbray, Bobby Watson, George E. Stone, Joe Devlin, and Marjorie Woodworth. It's an amusing comedy in which the Devil, played by Mowbray, has been informed of the existence on earth of a far more fiendish person named Adolph Hitler. Fearing that Hitler will overthrow his regime in Hell and take over, the Devil seeks to outsmart Hitler. There's an exciting and uproariously funny chase through a munitions warehouse concluding the film. Distribution is by Post Pictures Corporation, 723 Seventh Ave., New York City, N. Y.

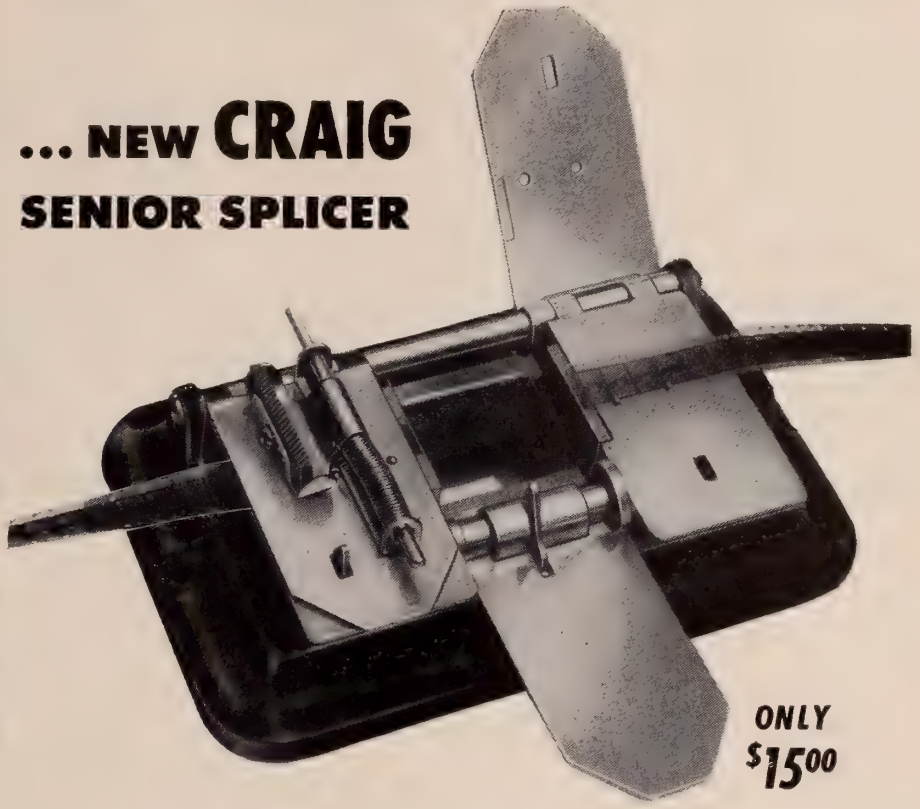


Strange Affair Of Uncle Harry, produced by Universal Pictures, is now available in 16mm. sound. Featuring Ella Raines and George Sanders, story is about a middle-aged bachelor who finds his chance for a normal life and a belated romance frustrated by a hyperpossessive, hypochondriac sister. This famous Broadway play has been brought to the screen virtually unchanged, ex-

• *Continued on Page 126*

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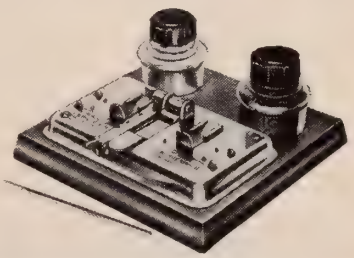
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Filming Idea In A Hobby . . .

• *Continued from Page 97*

carefully set up for each shot to obtain it at the best possible advantage, pictorially.

Step by step, we see each piece of lumber used in the toy marked, cut and finished ready for assembly. Assembling operations are also shown, but none of the scenes are overly lengthy and there is none of the tediousness that one usually expects where complete operations are shown in detail.

After assembly, the horse is decorated with carefully chosen colors and the finished product is then shown on display in a gift shop. The continuity concludes with the sale of the horse to a customer who chanced to see it in the gift shop window.

Actually, this picture is a slight elaboration on the factual account of how Norman Fisher turned his woodworking hobby into a profitable hobby horse

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- Camera Craft 6764 Lexington Ave. He-0443
- Castle's Inc. 1529 Vine Street

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- Tate Camera Shop 2819 E. Anaheim St.

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- Films Incorporated 1709 W. 8th Street
- Hollywood Movie Supply 4279 Crenshaw (Zone 13)
- Ralke Company 829 S. Flower St. (14)

CONNECTICUT

HARTFORD
- Inter Church Press Corp 17 May St.

DISTRICT OF COLUMBIA

WASHINGTON
- Bell & Howell Filmosound Library 1221 G St., N. W.

GEORGIA

DECATUR
- Popular Pictures Company P. O. Box 223

IDAHO

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- Idaho Library of Visual Education 811 Rossi St.
- Williams' Photo Service 1007 Main St.

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BERWYN
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- Bolotin Camera Exchange 729 W. Roosevelt Road (7)
- Films Incorporated 64 E. Lake Street
- Ideal Pictures Corp. 28-34 East Eighth Street
- Zenith Cinema Service 3252 Foster Avenue (25)

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- Claus Gelotte, Inc. Camera Stores 284 Boylston St., Opposite Public Gardens
- Frank Lane & Co. 5 Little Bldg.
- Wholesome Film Service, Inc. 20 Melrose Street

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- Iris Pharmacy 238 Main St.

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- Hans Unfried 3104-06 Main St. (14)

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- Commonwealth Pictures Corp. 729 - 7th Ave.

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business. It all started two years before when Fisher made two of the horses for Christmas gifts—one for his little daughter, Sara Lynn, and one for his niece, who was about the same age.

At that time, Fisher had no power tools and had to make the hobby horses with hand tools. The event that probably started the ball rolling toward the hobby horse business was when a friend, who had a children's shoe store, asked Fisher to make a horse which he could place in his store as an attraction for customer's kiddies. After this, orders for hobby horses came with increasing frequency. The design was such a novelty that people seeing the horses for the first time invariably asked about their origin and were referred to Fisher. The fact that he owns a gift shop in downtown Terre Haute, made it a simple matter for prospective hobby horse customers to beard him in his den, so to speak.

With this influx of business, Fisher bought power tools and set them up in his basement workshop, and he soon had so many orders for hobby horses he was working in his shop every night. Now that he had entered into production on a modest assembly line basis, Fisher was able to make up an extra horse as a sample. He put it on display in his gift shop along with other toys which he carries in stock. This so increased demand for the horses that he employed another man to help manufacture them. This man worked out improvements on the horse as he went along and subsequently developed several shortcuts in production methods. A novel jig which he developed for assembling the horses is shown in use in the film.

Just as the hobby horse business was assuming such proportions that it threatened to eclipse Fisher's gift shop business, the shortage of select lumber became an acute problem. Hobby horse production slacked off and things returned to normalcy in the Fisher basement hobby shop. It was then that Fisher turned to home movies as a substitute hobby, and in a very short time he found making movies even more exciting, and certainly better for his health, he admits, than his basement workshop.

Before abandoning the manufacture of hobby horses, however, Fisher had sold enough of them to buy all his movie equipment, including two 8mm. cameras.

Currently, Norman Fisher is in production on his second serious film, *Fresh Water Gold*, which has to do with the propagation of goldfish. With Fisher's luck, it is just likely that this venture will produce gold for him, too.



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How To Make Copies Of Your Films . . .

• *Continued from Page 87*

light reaching the positive film on its spindle.

When ready to print, the printing light is snapped on, the projector motor started and the two films started through the film gate together. The original will naturally operate by itself as will the positive film feed reel. The lower reel on the upright, on which the exposed positive film will be taken up, must be turned by hand as the film goes through the projector.

It is essential, of course, to determine the correct density of light to use for a successful duplicating job. As indicated above, two or more different types of bulbs can be tried; also, speed of the projector can be varied to give different exposure intervals. At this point, it is advisable to run off a few tests, then develop or process them yourself, and screen the duplicated test strips to determine the correct density. You may have to experiment with both the lamps and the projector speed in order to arrive at the norm required for successful results; but once you have determined this, you are generally set for any duplicating job you may undertake thereafter.

After the two films have run completely through the projector, you will have your original on one reel and the duplicate on raw film stock on another. The next step is processing the film, and this you may also do yourself.

Processing of positive film is comparatively easy and consists primarily of four steps: developing to the negative image, bleaching, clearing and redeveloping to the positive image with several intermediate washings completing the procedure. Washing should be done where running water is handy and if no regular darkroom is available, the bathroom or laundry washtub may be used.

Some means of holding the film during processing is necessary, and a simple homemade open rack made of wood with separators to help keep film coils apart is convenient for the shorter lengths of film. The one illustrated in Fig. 6 holds up to 12 feet of film and may be handled in an 8 by 10 tray. Larger open racks can, of course, be made to hold more film, but will require larger trays and considerably more processing solutions. A wooden stand holds the rack while loading film from the reel. Short lengths of 16mm. film may also be processed in certain kinds of film tanks that accomodate different sizes of "still" film as in Fig. 7.

For longer film lengths the "drum" type processing reel is to be preferred. The drum requires no greater amount of solution than racks that hold less film. The one pictured in Fig. 8 is homemade and holds 30 feet of film. The circular ends are plywood, the crossbars plywood strips, and the axle a ½ inch dowel stick. Pieces of match sticks provide the film separators on the crossbars. The slots at the top of the two end uprights are for resting the drum while solutions in the tank or tray are being changed.

In winding film on either the drum or racks, the two ends of the film should be held by rubber bands looped through punched holes in the film ends and fastened to the cross bars with either a short piece of wire or a thumbtack. This is to take up the slack in the film that occurs as they loosen in becoming wet. Homemade processing racks and drums can be made water and chemical proof by using one of the special paints for this purpose obtainable at photo dealers. Although a more or less messy job, a good substitute is to coat the parts with melted paraffine.

There are many reversal formulae for home processing of film, especially in developers. Even the well known D-72 may be used with success. Ready mixed solutions in powder form are also obtainable from photo dealers.

Following is the procedure and formulae I have been using with good results:

FIRST DEVELOPER

Metol	90 gr.
Sodium Sulphite	600 gr.
Hydroquinone	240 gr.
Sodium Carbonate	600 gr.
Potassium Bromide	90 gr.
Water to make	2 qts.

The approximate time for the first development is from 5 to 6 minutes at 65 degrees. Film should be developed until it is black, almost opaque. The highlights on the back or glossy side of the film should be as black as on the face or emulsion side. When development is complete, it should be washed for at least 3 minutes in running water. Five minutes will be even better.

The next step is the bleach, mixed as follows:

Potassium Bichromate	150 gr.
Sulphuric Acid	10 cc.
Water to make	2 qts.

Bleaching time is about 3 minutes and this operation removes the developed image. It should be carried out until the highlights are transparent.

When bleaching is complete, the film is again washed in running water for 3 minutes and cleared in the following bath:

Sodium Sulphite	90 gr.
Water to make	2 qts.

Three minutes in this solution is

enough and then the film is again washed for about 3 minutes.

Room lights can now be turned on and the rest of the processing carried out without need of a safelight.

"Flashing" of film is the next step and consists of evenly exposing the film to a 100 watt bulb about 3 or 4 feet away for 2 minutes.

The film is next redeveloped in either the original developer or the standard D-72 formula diluted 4 to 1, until the film is well blackened. This takes about 4 or 5 minutes.

Then comes the final wash in running water for 10 minutes. Some workers use an acid hypo bath for about 5 minutes after the second development for its extra hardening effect on the emulsion, then follow this with a 10 minute wash.

As shown in Fig. 9 all operations may be carried out in a single tray large enough to accommodate the particular size rack or drum used. A second tray is handy for the intermediate washings while solutions in the first one are being changed.

After the final washing, the film should be placed on a drying rack and carefully wiped with a viscose sponge as it is wound on. Fig. 10 illustrates a homemade drying rack made of four 12 inch wooden strips for the ends, ith four 18 inch cross bars of dowel sticks. A center dowel acts as an axle to fit the stand. A fifth dowel fitting loosely in two extensions from two of the end cross bars provide for release of tension of film in this manner. After film is wound on the rack fairly snug, the extra fifth bar is withdrawn, thus loosening film sufficiently to allow for any shrinkage as it dries.

A final word on processing: keep temperatures of all solutions, including wash water, at 65 degrees F. or as close to this as possible.

While the film copying process described here applies chiefly to black and white films, it also may be applied to color films where the duplicate print is to be made on black and white film. Copying color films on color film is too technical a job to be undertaken with so simple equipment as one's projector, although there are instances where even this has been done fairly successfully. With color films, there is the added factor of the color temperature of the printing light to take into consideration as well as the fact that the color print will tend to go toward increased density throughout the full range of colors.



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Movie Analysis --- "Best Years Of Our Life"...

• *Continued from Page 95*

Through study of the cinematography of this picture, the movie amateur will gain an understanding of the importance of planned camera setups in serious movie work. Especially will the movie maker, planning a scenario film, find much in the way of new and compelling camera technique.

One of the essential rules maintained in this film was never to place all players in a scene exactly the same distance away from the camera. Instead, there was invariably one actor in the foreground and another in the background. If a third actor appeared in the scene, he was placed midway between the two. This gave depth to the shots as well as intimacy and a feeling of reality.

Compositionally, many shots were arranged with the foreground actor close to one edge of the screen—either left or right—and the second player off to the other side of the screen. Rarely was an actor placed directly in the center of the screen except in the close-ups, or where the action required it. This filling of the screen area adds audience interest by making the eye move from one part of the screen to the other instead of remaining in one place.

Generally the actor placed in the foreground, close to the camera, was given some personal "business" to perform. He may be cleaning his pipe, as did the sailor's father in the homecoming scene, or drinking a bromoseltzer as did Frederic March in another. Usually this bit of foreground action is not the most interesting part of the scene. The interest lies instead in the actors in the background who are performing the really dramatic action in the particular shot. Often the terest will jump from the actor in the foreground to one in the background depending on how the dialogue develops. Giving the actor in the foreground something to do added a lifelike and often humorous element to the scene that might otherwise be lost.

The arrangement of actors in space away from the camera requires a lens with good depth of focus in order to get a clearly defined image. The clarity achieved by Gregg Toland, and which he pioneered in *Citizen Kane*, was done by stopping the lens down to f/8 for almost every shot. Since nearly all the scenes were indoor studio shots, intense lighting was required.

To add to the reality of the scenes, the rooms built as sets were made lifesize. In ordinary studio practice, rooms are made quite a bit larger than normal to permit easy movement of the camera and ample space for the heavy equipment. With the normal rooms used in this film, the back wall had to be removed for practically every shot. Luckily, the amateur, with his small equipment, does not face such difficulties but that is all the more reason for him to exploit his real "sets" which Hollywood spends so many thousands of dollars trying to copy.

Another innovation in *The Best Years Of Our Life* that tends to break down the popular belief that Hollywood overglamorizes, is that no make-up was used on the male actors. This may be a minor point in film making but, for readers who rebel at applying powder and rouge, it may serve as an added gun in your arsenal of arguments. And for the amateur who confuses glamour with technique, it may be a provoking point to mull over.

Cycling Cinematographer...

• *Continued from Page 91*

film. Anything but dull, many of the straight titles have a moving background which carries out the idea of a tour, while the humorous titles through mobile antics on the part of individual letters develop an almost human personality. By mid-picture the audience is anticipating the text.

Midgley has been shooting movies a little over 4 years. He started with an 8mm. camera and traded it in, less than a year ago, on a 16mm. Filmo with turret front and an assortment of lenses. Before starting to shoot *Free Wheeling in the Utah Parks*, Midgley used his Filmo only 3 months—scarcely time enough to get used to the feel of it.

The most interesting piece of Midgley's equipment, however, is "Kilroy," a gadget he rigged up that made much of the humor in his prize film possible. Throughout the picture is an interesting gag that has to do with Midgley losing baggage strapped to the tandem of his bicycle. The picture frequently shows him pedaling along the highway that threads through Bryce or Zion, and being forced to a halt when his baggage slips its moorings and falls to the pavement.

"Kilroy" made it possible for Midgley to photograph such scenes of himself with his camera. The device, a

CONTEST RULES

★ HOME MOVIES Contest announcement promised for this month has been omitted due to lack of space. It will appear next month and will include complete rules for this year's competition as well as description of the awards to be made to winners in the various classes.

delayed self-timer, is hooked up with the camera. In preparing to shoot one of these scenes, Midgley taps the starting button on "Kilroy," setting the timer in motion, which delays starting the camera for 30 seconds — long enough to allow him to take his place in the scene and begin action.

To reach the location where filming of his prize picture was to begin, Midgley took the Union Pacific transcontinental streamliner at Los Angeles, shipping his bicycle in the baggage car. Debarking at Cedar Breaks, Utah, he began his multi-miled tour of the parks by bicycle, stopping countless times, of course, to make the many shots that went together to make his fine film. The bicycle, incidentally, with Midgley astride it, has covered more than 20,000 miles in similar cine filming excursions, and he claims it is the only way to travel and make pictures.

And what is Midgley going to do with the thousand dollar prize money? Why buy more film and new tires for his bicycle and set out on another movie making pilgrimage, of course!

★ Second place ($500) and third place ($200) in Union Pacific Railroads photographic contest, cine division, went to Frank Gunnell, of Staten Island, N Y., and Al Morton, of Salt Lake City, Utah, respecively.

Mr. Gunnell scored with his "Bryce Canyon Trails," a smoothly-done and extremely well-photographed pictorial of Bryce Canyon National Park. An educator. Mr. Gunnell is a well-known amateur filmer.

"Call of the Canyons," Mr. Morton's offering, was very well-done with excellent photography and a fine interpretation of the canyon country. Mr. Morton is a postman when he isn't behind his camera.

Judges reported that the three "in-the-money" pictures were only a film-thickness apart.

Medallions were awarded 10 honorable-mention films. The winners and their picture titles were:

W. J. Veale and D. A. Greatrake, Pasadena, Cal., (joint winners), *Zion Nationtl Park—The Opalescent Valley;* Theodore D. Shaw, Chicago, *Nature in a Lavish Mood;* Walter J. Herz, Reno, Nev., *Scenic Vacation Playground of Utah and Arizona;* W. T. MacDonald, La Jolla, Cal., *Southern Utah-Arizona National Parks;* Elliott Barnard, Kansas City, Mo., *For 200 Million Years;* Richard H. Graham, Beverly Hills, Cal., *Utah, the Rainbow Land;* Dr. Blake D. Prescott, Weathersfield, Conn., *Gems of the Desert;* J. B. Manahan, Los Angeles, *Bryce, Zion, and Grand Canyon National Parks;* and Eric Unmack, San Francisco, *Bryce, Zion and Grand Canyon National Parks.*

All were 16mm. films with the exception of the entries of Mr. Manahan and Mr. Unmack, which were 8mm.

With 43 entries ranging in length from 400 feet to 1700 feet the judges found the competition extremely keen. Standard of the 10 medallion winners was very high, their photography uniformly good, and their interpretation of the rugged western landscape quite effective.

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Your Second Roll Of Film . . .

• *Continued from Page 83*

the same mistakes twice.

Right about when you have projected your first roll of movies for the tenth time—and every beginner does! At one sitting, we mean—then is the time to sit back and give open-minded analysis to your initial effort. And when you have done this, resolve then that your second roll of film will show considerable improvement. We don't mean to imply that no one ever tackles a movie camera for the first time without making a lot of photographic errors, but there are enough who do to warrant a piece like this, aimed at helping them out of their dilemma.

Making movies begins with loading the film in the camera, so we'll begin here, too. If, when you screened your Kodachrome movies, you observed intermittent flashes of reddish color along the side margins at intervals, this phenomenon was caused by lack of precaution when threading the film in the camera. If yours is an 8mm. camera, this trouble was doubly bothersome because you had to open the camera again, after the first 25 feet of film was exposed, turn over the spool and rethread the film for another trip through the camera.

In editing your film—an important step which will be discussed later — it is mandatory that footage marked by flare be deleted—cut out and thrown away—although it is surprising how many refuse to do so. So, if you would save every inch of film, avoid distracting flare and load the film in your camera in subdued light. And when it comes time to reverse the roll of 8mm. film in your camera, seek cover on home movie screens which cross spec- form this operation under your hat. Another thing, of course, is not to let the film unwind from the supply spool more than is absolutely necessary to thread the camera.

A great boon to optometrists these days, are the jiggly movies projected on home movie screen which cross spectator's eyes and are often the direct cause of myopia, or whatever it is that unsteady movies do to people. The move in movies is supposed to be in the action that they picture, not in any movement by the camera. The cine camera should be held absolutely steady whenever any kind of a shot is made. You do not necessarily have to use a tripod although this accessory is one of the first important pieces of equipment one should buy. The camera can be held fairly steady, when hand held, provided one takes the proper stance and braces the camera properly with the hands. But if there is any tendency on your part to weave or sway while doing this,

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then by all means look about for some convenient support upon which to rest your camera before making the shot. There's invariably a tree, fence, rock or other shoulder-high object in the vicinity upon or against which you may rest your camera for support. Make this a *must* and you will have gone a long way toward improving quality of your movies.

The practice of panning comes in for more panning from cine critics, perhaps, than any other fault of the movie maker. One is admonished "not to pan" with his camera, which means don't move your camera from left to right or from right to left as you shoot the scene. Now this advice is not altogether advisable. There are times when panning, properly executed is not only o.k. but desirable; but the sort of panning undertaken by the average beginner is generally of a different sort.

We often find that the beginner, remembering the several dollars that the roll of film buzzing through the camera cost, will endeavor to get as much scenery on every foot of film as possible. So he pans his camera back and forth rather rapidly—actually "sprays" the scenery with it—and when the result is screened, it gives the effect of having been shot from a roller coaster.

There is nothing to be gained by hurrying your filming—by panning quickly from side to side to "get everything in" in one shot. With your second roll of film, avoid panning entirely. Instead, carefully choose the most interesting vantage point from which to view the object or scene you wish to film, then shoot it from there. If there is some more of it that is interesting, a little to the right or to the left, stop your camera and swing it about or change camera positions, and, getting the new scene properly lined up in your viewfinder, resume shooting—but with the camera steady!

There's a place for panning, of course. You may be shooting action, such as a rodeo, an automobile race, etc. In such instances, added interest will be gained by panning with the camera, providing you hold the object of interest in the center of your camera viewfinder throughout the shot. So, when you resume your movie making with your second roll of film, remember that wild and erratic panning is the chief fault to guard against.

Movies simply aren't worth the time it takes to shoot and project if they aren't sharp on the screen. There are many reasons for "fuzzy" or un-sharp details in our pictures. It is not impossible for fuzzy focus to be the fault of one's camera lens, which may be of poor quality or improperly adjusted. But more often it is the fault of the filmer who, not yet accustomed to using

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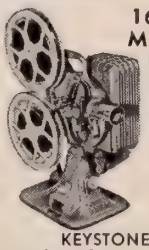
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his camera, overlooks the matter of setting lens diaphragm for the correct focus before making the shot. Many cine cameras, of course, are equipped with fixed focus lenses — that is, the focus is set at a mid-point which affords sharp focused pictures of subjects from about six feet to infinity. Closeups and near shots cannot be successfully made with a fixed focus lens unless a supplemental or auxiliary lens is placed in front of it. Eastman Kodak company, for example, offer a portrait lens for their various Cine Kodaks for use in shooting closeups.

So, if fuzzy focus was one of the faults of your initial filming venture, remember to carefully check the focus on your lens — if it is a focusing lens — before shooting the picture. If it's a fixed focus lens, then the main precaution to be followed is always to shoot in the brightest light so that you can use at the smallest diaphragm stop possible on the lens. Remember, the smaller the lens stop used, the sharper the picture, because depth of focus is increased as the lens is stopped down. Where the light is bad, either skip the shot or be satisfied with soft focus results.

Most soft or fuzzy results occur on indoor shots because the filmer has not used adequate illumination. Photofloods are relatively inexpensive and the cost of one or two more is not so great as to pose a problem; but increasing illumination by one or two lamps will spell the difference between good and poor photographic results. Here again, it is simply the problem of using more light so that you can stop down the lens and thereby get greater depth of focus and, of course, sharper focus.

Another fault of the beginner is in failing to heed the instructions of the film manufacturer with regard to shooting within certain hours of the day. This is particularly important in shooting color film. In the early morning and late afternoon, the color of outdoor light is not the same as during midday. Therefore, exposing color film before 10 a. m. and after 3 or 4 p. m. will invariably produce off-color results, with the film taking on a preponderance of reddish tone. To avoid this, the beginner is advised to shoot his color pictures between the hours of 10 a. m. and 3 p. m.

This just about covers the errors in the beginner's first roll of film, except perhaps, that of failing to allow for additional exposure when shooting in partial shade, indoors or out. Color film does not have the latitude of the faster black and white panchromatic films and therefore fails to bring out the details in shadows on subjects filmed where full light does not fall directly

Movies of the Month

• From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

MARCH '46: "Escape," produced by H. D. Atwood, Ajo, Arizona. An 8mm. Kodachrome picture, 250 feet in length.

APRIL '46: No award.

MAY '46: "Zoo Album," produced by John Kibar, Racine, Wisc. An 8mm. Kodachrome picture, 125 feet in length.

JUNE '46: "Tussie Mussie," produced by Albert H. Duvall, Galesburg, Ill. An 8mm. Kodachrome picture, 200 feet in length.

JULY '46: "This Is The Story Of Alladin's Lamp," produced by Rich Johnston, M.D., Ogden, Utah. A 16-mm. production in black and white and color, 400 feet in length.

AUGUST '46: "Tiny Town," produced by Edmund Turner, Detroit, Michigan. A 16mm. Kodachrome picture 400 feet in length.

SEPTEMBER '46: "The Past Master," produced by George A. Valentine, Glenbrook, Conn. An 8mm. Kodachrome picture, 200 feet in length.

OCTOBER '46: "Conscience," produced by the Parkchester Cine Club, Bronx, New York. A 16mm. monochrome picture 700 feet in length.

NOVEMBER '46: No award.

DECEMBER '46: "Streetcar To Heaven," produced by Arthur H. Smith, San Francisco, Calif. A 16mm. Kodachrome picture 600 feet in length.

JANUARY '47: No award.

FEBRUARY '47: No award.

upon them. If your first roll contained scenes in which peoples' faces were obscured by the shadow of a wide-brimmed hat, for instance, or if subjects were filmed in partial shade and their features were only partially discernible, the cause was as stated above and the remedy is to film similar shots in the future in open light and with light reflected into the shaded areas. Use a sheet of newspaper, a piece of white cloth or any bright object such as an aluminum pan to reflect light into the shadowy area of the scene or upon your shaded subject.

Summarizing the points to be remembered when beginning your second filming venture: load your camera with film while in shade, subdued light or with camera otherwise protected from direct bright light. If you do not have a tripod, learn to hold your camera steady when hand held but to not disdain using some solid support such as a tree, fence or rock to hold camera against for solid support. Check your focus and lens setting carefully each time before making the shot. Do not pan erratically — that is rapidly from side to side or up and down. You cannot save film this way because no one can enjoy such shots on the screen. And last, but not least, watch for changing light conditions and avoid making a shot where deep shadows cover face of your subject.

Far East Filming Adventure . . .

• *Continued from Page 89*

English, he explained to me that this was how film should be processed!

Only when they led me back to the house and displayed hundreds of old beer bottles, filled with spirit, did I realize my mistake. This was a bootlegger's hideout and those tanks were used for distilling illicit *sake!* The Chinese thought I'd come to arrange for the sale of black market Army sugar and that, having noticed the film board outside, I'd casually inquired about film processing as a routine procedure for gaining admittance.

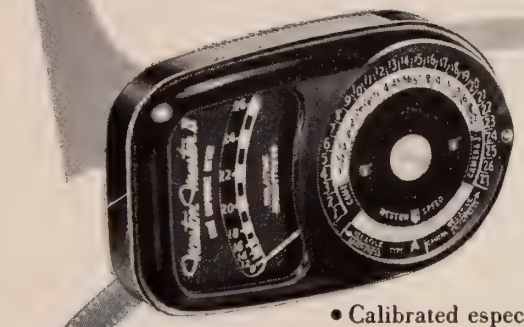
There are many beautiful scenes to be filmed in the tropics and I attempted to portray the contrasts between the old and the very new. Wealth and poverty really do exist side by side, resulting in innumerable pictorial comparisons.

Filming, however, is not easy. Even for the most athletic, carrying a tripod or camera case is no joke in that weather, so I soon pared my own kit down to its barest essentials. First results proved that it is desirable to film early in the morning or in mid-afternoon, otherwise the shadows record as dense masses lacking in detail.

Bearing this in mind, I used a light

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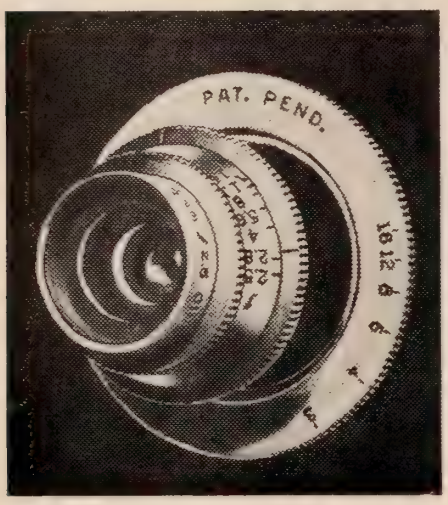
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yellow filter *behind* the lens and carried my camera by its strap, leaving the case behind. By keeping the lenses capped, except when actually in use, this worked out well and enabled many candid shots to be filmed quickly. Indian women, for example, veil their faces and cross the road at the sight of a tripod, while a large crowd of men will invariably gather before the lens when the camera is set up. In cities, just to fox them, I tried to stand at the curb and shoot toward the street where it would be harder for the mob to settle. Naturally, wherever there was an opportunity to use a tripod, full advantage was taken of it.

Admittedly, my journey was made in abnormal times, but as I could find no sign of amateur negative-positive facilities in the East, I would strongly advise anyone else who may go that way to concentrate upon reversal stock for their movie cameras. It did seem to be the only choice that would insure clean results without the bother of processing one's own film. Color film is also available, but the image, if processing is delayed, deteriorates quickly, so that, of the rolls which I saw projected, many seemed to lack any consistency in tonal quality. Finally, an exposure meter *must* be used. Out there, the light is trickier than anywhere else on earth.

Lighting Closeups . . .

• *Continued from Page 85*

In still photography, especially of closeups, plain backgrounds are preferred, but the added realism of something in the background is preferred in movie shots. Compare Fig. 5 with Fig. 3. Note how subject is lighted in a similar manner with the backlight highlighting the hair and portions of background.

In Fig. 6, subject is lighted with a camera light and a side light, the same as in Fig. 2. However, in this case, the side light has been moved in a little closer for added contrast and also raised a little higher to simulate normal room lighting.

Three lamps were used in making shot No. 7—the camera light, side light and the background light. Where background is an important element in the movie story, it is important that it be well lighted. Another important use of full background lighting is to "wash out" any shadows that may be thrown upon it by the players in the scene. In this shot it probably would have been better to have placed the side light on the left instead of the right side, except that it would present the possibility of overlighting the man who is well forward in the foreground.

Fig. 8 shows result when a combination of camera light, back light and

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background light is used. Notice how the back light has thrown a white line entirely around the profile of subject and has aided further in bringing out detail of her hair. The intense spot of light on the background draws attention to the action which centers upon it.

The lighting diagram, which appears opposite Fig. 8, illustrates a system of lighting indoor movie scenes and is known as "triangle lighting." Each of the basic lights used in photography as well as its logical position with relation to subject is identified. These are the camera light—sometimes known as fill or flat light, the side light—also known as the key or modeling light, and the back light and background light. All four may be used together for lighting the average home movie interior; but three may be plenty, two enough and one adequate, as already has been pointed out and demonstrated in the accompanying photos. One, two or three of these basic lights were used in shooting each of the photos shown here, and they were used in the exact positions shown in the triangle lighting diagram.

The camera light is always set up as near the camera lens as possible, and slightly above the lens level. The side light is generally placed as follows: measure distance from camera to subject. Measure off an equal distance at right angles from camera to subject line, then from the subject to a point that becomes the "marker spot." (See diagram.) Half way along a line from marker spot to camera, place the sidelight—somewhat higher than the camera lamp. The back light is used diagonally opposite the sidelight and at about the same distance from subject—set quite high. The background light is set up immediately behind the subject, where possible, and pointed toward the background. Often this lamp can be concealed by other means, by placing it behind an article of furniture, etc. An important point is that all lamps and reflectors used in this "triangle lighting" formula must be identical in design and power.

It will be seen that the essential simplicity of "triangle lighting," as applied to closeup cinematography, is adaptable to a great many different lighting requirements by making slight variations in subject placement. In this series of pictures, the subject is seen in full profile, three-quarter left-front, three-quarter right-front from eye-level, from above eye-level and from below eye-level. One of the advantages of this lighting formula is that it always calls for a lamp at the camera. Thus, no matter how the subject turns or moves while being filmed, there is sufficient light from the camera position to cancel out distracting cross shadows—which makes it ideally suited to filming home movie closeups.

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Movie Santa Claus . . .

• *Continued from Page 96*

movie camera. His kiddie audience soon overflowed his basement "home theatre" and so he moved his show business out of doors.

Now on Sunday or holiday evenings in the summer months, Hosek brings his projector outside in his front yard. His house is elevated a little from street level, and the stair leading to his front door affords an ideal spot for setting up his projector. For a projection screen, Hosek hangs a white cloth, 12 by 14 feet, on a factory wall across the street from his house.

A thousand watt projection lamp and a 3 inch lens enable him to project pictures on this screen with comparable theatre quality. The projector is an Eastman sound Kodascope with 12 inch speakers which are set up at either side of the screen. These amply carry the voice and music of sound films, when such are shown, to the some five hundred children and adults which generally make up Hosek's front yard theatre audience on movie nights.

Hosek has recruited a staff of stage hands who help him set up projection equipment and screen, and who are equally helpful when it comes time to take them down again at the end of each show. Of course, no one receives any money for this because Hosek doesn't take money for his shows. Everything is free, for it's just part of his hobby of making and showing movies.

"The shows keep the kids off the street," he said. "Besides, I like to see them happy and they really are when watching one of these movie shows."

Between sound film changes, Hosek's brother takes over with a silent Kodascope G projector, showing some of Hosek's home movies, accompanied

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★★★DONNIE'S DATE— 100 ft. 8mm. Kodachrome by Mrs. La Veigh Baker, Roscoe, Calif. A well made film in which a little boy about 3 telephones and makes a date with the little girl next door. She is shown getting ready for the date. The boy arrives and takes her to ice cream parlor for cones.

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★★WOTTA DAY!— 50 ft. 8mm. Kodachrome by Mrs. V. Geneva Bourgeotte, North Hollywood, Calif. About a man who goes into his garden to loll in the sun and is pestered by his wife who wants the lawn mowed.

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with sound and music played on turntables. Thus, an evening's entertainment, viewed from the lawn, porch and steps of the Hosek house, runs for hours.

These outdoor movie shows begin on the evening of July 4th and continue several nights a week, winding up on Labor Day night. Voskamp street, on which Hosek's home is situated, is a dead-end street, so there is little danger of passing cars causing a disturbance. Besides, everyone in the vicinity is generally at Hosek's house watching the show.

Showman Hosek has accumulated about a hundred 400 foot reels of 16mm. film, much of these his personal movies, and from among such reels films are selected to augment the sound films which he rents for the evening. Programs are made up of all types of subjects—comedies, travel, sports, animated cartoons, and occasionally an industrial film. The films most popular with his kiddie audiences are the comedies and animated cartoons, with the industrial films holding considerable interest for both the youngsters and the adults.

Most of the children live in an industrial neighborhood and their parents work in the many factories dotting Pittsburgh's northside. So, industrial pictures hold a natural interest for them. Hosek has no set program for running his shows. The subjects invariably are varied so that all who attend find something of interest.

Recently, Hosek became interested in a special activity of the North Side Cinema Club, of which he is a member. This had to do with showing movies to shut-ins. Members of the club are elected to a special shut-in committee, pool their equipment and films on certain evenings, and go out to various institutions to give welcome shows to unfortunate shut-in kiddies and elders.

Currently, Hosek is re-vamping his basement to accommodate sizeable audiences for indoor movie shows in the winter months. His Christmas Show this year—exclusively for children—was a "sell-out," to use a term for, of course, there was no admission charge. It was during a previous Christmas show that Albert Hosek was dubbed the "Movie Santa Claus," an appropriate title, indeed, that is destined to become a tradition to the folks who live in the neighborhood of Pittsburgh's Voskamp street.



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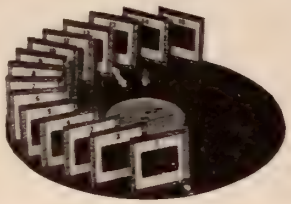
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• *Continued from Page 90*

Methods, too, can be sold by films. A large mail order house, for instance, is losing customers and wasting money because of delayed deliveries of packages, due to careless addressing. A motion picture, dramatically written and produced, will teach its employees not only the best way to make an address slip, but how important is accuracy in terms of customer goodwill.

And speaking of goodwill—this, too, can be gained and preserved by means of films. Suppose a city school system wishes a bond measure passed in a coming election that will enable it to employ additional teachers and increase salaries of those already employed. There is invariably antipathy on part of the taxpayer to saddle himself with additional taxes through new bond issues. So he must be sold by the dramatic presentation of how proceeds from the bonds will improve the educational advantages not only of his own children but of the community as a whole. An unimaginative reel showing schoolhouse after schoolhouse in the city's educational system would leave an audience flat. On the other hand, dramatizing on film the story of teacher handicaps and therefore inadequate education of the city's pupils could not fail to impress even the most conservative taxpayer.

The foregoing examples serve to illustrate the variety of approach and, therefore, the undesirability of standardized routine in the presentation of the industrial film story. To a manufacturer, the production routine of his factory is all-important. It is often difficult for him to realize that it matters little or not at all to the consumer who is interested only in the use he can make of the manufacturer's product.

The big problem in industrial film production, then, is to eliminate irrelevant considerations by asking: Who are the people to whom the film is to be shown? How and where will the film be exhibited? What is it selling? What human desires can be dramatized to make people interested in and react favorably to the product or service it aims to sell? The conclusions reached will shape the script from which the film will be produced.

In considering to whom a film is to be shown, let us analyze two examples as illustrations: A film for service station attendants, to be exhibited at training sessions for the purpose of increasing the gallonage sales of the company's widely advertised gasoline, will sell *selling methods* and will be a visual demonstration of how a top-flight attendant goes about the business of selling maximum gallonage and at the same time building the kind of goodwill for his station that brings the customer back again and again.

A film to sell the same company's *gasoline to the consumer* will naturally assume a totally different approach. Tests will be demonstrated pictorially to prove the gasoline's superiority and even animation may be employed to delineate exactly how this superior gasoline acts in the explosion chamber of an automobile motor to give the better performance claimed for it.

Some industrial films may require presentation of the story by way of acted plots, and this calls for the best in dramatic talent available within the budget, plus knowledge and experience on part of the producer of dramatic film construction.

There are other ways, of course, in which to present a film message with dramatic impact. One way is to change the spectator's viewpoint. Where the product or production operation may benefit by it, it may be presented as though observed through a telescope or the microscope, and thereby reveal otherwise trivial details minutely analyzed until they look tremendously important. Examples of this would be to offer intriguing tests on the screen of some phase of a product's operation or use. In the case of the bank accounting equipment, carefully-planned sequences could reveal how the machine gives answers to bookkeeping problems in the space of seconds; or in the case of the shoe manufacturer's film, a sequence of X-ray shots could show warped or retarded bone structure in feet resulting from carelessly-fitted shoes as compared when feet are properly fitted. Microscopic shots could emphasize the safety to children's health inherent in bacteria-free milk produced in the highly sanitary dairy. Similar dramatic treatment can be given almost any product, service or problem imaginable that comes up for consideration for industrial film presentation.

In the final analysis, the successful industrial film today will stress product, service, or whatever it is that the sponsor wishes to sell—not his factory, store or personnel, unless these, in a logical way, can lend emphasis to the sales message which forms the backbone of the script. And this emphasis will be made stronger, not by blatant presentation of the product or its place of origin, but through a dramatized presentation of it that will not fail to arouse the emotions—and the desires—of the spectator.

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Closeups . . .

• *Continued from Page 103*

give opportunity for serious amateurs to display their work before the public and at the same time provide station with program material for its test programs. As yet, station has not gone into telecasting of commercial programs.

★ ★ ★

Herbert Lanks returned recently from an extensive trip through the Caribbean, gathering material with both his 16mm. camera and portable typewriter. Results ultimately will take form in a lecture film, a series of magazine articles, and several books.

★ ★ ★

Ted Phillips has completed editing on Burton Holmes' lecture films on Rio and the Pacific Northwest, and is now shopping for luggage, etc., preparatory to setting forth with his Cine Special on his next photographic assignment for Mr. Holmes.

★ ★ ★

James Culhane, producing and distributing 16mm. films in Hollywood, is in the market for 16mm. Kodachrome football shots—atmosphere, crowds inside and outside stadium, plays, etc. Those who have footage to offer may contact Culhane at 4333 Rhodes Ave., North Hollywood, Calif.

★ ★ ★

Joe Thomas, president of Telefilm, Inc., meets many people and hears of many problems in the production of 16mm. films. The topper came when a man who had engaged a novice cameraman to shoot pictures of his honeymoon trip aboard his yacht, discovered later every shot in the 2000 feet of exposed Kodachrome had been made with the camera held upside down, and wanted Telefilm to try and salvage something from the footage. Telefilm's technicians put the film through the optical printer and by careful step-printing, successfully reversed the order of every frame in the film so that it would project with the action in its natural order.

Doors Opened To Amateurs . . .

• *Continued from Page 103*

is not interested in odd but interesting footage or stock shot material. If you have a picture that you believe could make money as an entertainment or educational film, write to Academic Film Company, Inc., first describing it fully. If they are interested, a letter will follow inviting you to submit the film for screening and consideration.

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A game at which I'm working still, . . .
So whether you are young or old,
Write in with visage firm and bold,
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A better deal just can't be made.

CHARLES BASS,
President

JUST ARRIVED! New 16mm. Kodascope Model Sixteen-10 projector, 2" Lumenized F:2.5 lens, without case, $91.10. New 16mm. Keystone A-82 projector, 750 watt, 2" F:1.6 lens, $99.50.
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THE FOLLOWING CASTLE FILMS LISTED BY NUMBER ARE OFFERED SUBJECT TO PRIOR SALE. THEY ARE LIBRARY SUBJECTS AND MOST HAVE BEEN RUN ONLY ONCE. The numbers indicated are available in complete sound, complete silent, and complete 8mm. Sound lists of $17.50. Sale price $13.25. Silent lists at $8.75. Sale price $6.50. 8mm. list $5.50, sale price $4.25. 101, 103, 106, 109, 114, 115, 116, 118, 119, 120, 124, 125, 126, 127, 128, 129, 130, 131, 134, 135, 136, 137, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 159, 160, 161, 162, 212, 218, 224, 226, 231, 296, 301, 302, 306, 316, 319, 321, 325, 327, 328, 329, 335, 601, 602, 607, 609, 806. ONLY FILMS IN PERFECT CONDITION WILL BE SHIPPED. Since there is but one print in each class on each subject please specify 2nd and 3rd choice when ordering.
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● SAFEGUARD your films - 16mm. film cans, various capacities for storing your films. Can A will hold 2 2000 ft. rolls on spool or 2 1600 ft. reels. 50c ea. Can B holds 4 1200 ft. rolls on core. 35c ea. For every five cans you order, get any sixth one free. We also sell wholesale. CIRCLE FILM LABORATORIES, Inc., 33 West 60th Street, New York 23, N.Y.

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● SOUND projectors, films, screens, accessories. Top trade allowance on used equipment. Synchronous motor drive for Cine Special in stock. BRYANT FILMS, 264 Spring, Ossining, New York.

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● PROJECTION reels, 8mm. We allow (in trade) 4c for 50' and 2½c for 30' sizes and refund postage. Ask for Deluxe 40-page 1947 catalog! ESO-S, 828-E West 39th, Kansas City 2, Missouri.

● WANTED—Used equipment. Bargain list on request. PETERS, 41-B South 4th St., Allentown, Pa.

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● LUSCIOUS Art Models! Exclusive Adult Productions! Thrills on your own screen! 8mm. $1.75, 16mm. $3.50 Each Postpaid! MAMMOUTH 8-16mm. DISCOUNT CATALOG (1000 Films, Equipment), Samples 10c. CINESCREEN-D, 6419 San Vicente, Los Angeles 36, California.

● AMATEUR MOVIEMAKERS—Producer will purchase quality films shot by amateurs. All subjects considered. Best prices paid for worthy material. Contact RENEE HOFFMAN, 789 St. Marks Avenue, Brooklyn 13, New York.

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● FOR SALE, 16mm. Sound, Color, Educational Films, just the thing for roadshowmen, "SIN OF OUR SKIN." Griffith I.C. Productions, 1938 Bedford St., Los Angeles.

● *Continued on Opposite Page*

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● 8MM.-16MM. silent films rented by the week. Shorts and features. Low rates. New catalogs. DAYTON FILM, INC., 2227 Hepburn Avenue, Dayton 6, Ohio.

● CHILD is born by Caesarean delivery. Original, outstanding home movie production. Project it free. Send postal card immediately, PREFERRED MOVIES, Hamilton 8, Ohio.

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● UNIQUE novelty Home Movies, 8-16mm. silent, sound. The best in reel entertainment. Folder, 25c. JACK PROCTOR CO., Box 161, Boston (Melrose 76) Mass.

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● FREE Home Movie lists, 8-16mm., latest items. Write: ROMEO SALES SERVICE, Box 328, Patchogue, New York.

● SOUND AND SILENT films, unusual subjects at discounts, free list for postage. EASTERN FILM SUPPLY CO., 2K Westminister Road, Baldwin, N. Y.

● SOUND films rented by the week. Homes, roadshowmen, churches, schools. New catalogs. DAYTON FILM, INC., 2227 Hepburn Avenue, Dayton 6, Ohio.

● SOUND and silent films, unusual subjects at discounts. Free lists. EASTMAN FILM SUPPLY CO., 2K Westminister Road, Baldwin, New York.

● HOME MOVIES: Rent—buy—swap 8/16mm. silent and sound at money-saving rates. Details for a dime. MIDLAND, Box 429, Oak Park 1, Ill.

● "MIDNIGHT FANTASY," 8mm. 3-reel comedy feature. Available bookings, $2.00. ESO-S, 828-E West 39th, Kansas City 2, Missouri.

● EXCLUSIVE Home Movies. Select films—Write for free list. HOME PIX, 1674 Broadway, New York 19, New York.

● SOUND shows $2.00 per day. Reduced prices on films and equipment. Send for catalogue. JENKINS' AUDIFILMS, Lewisburg, Pennsylvania.

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● 8MM.-16MM. films, equipment. Bargains. TOWERS, 935 North Fortieth, Philadelphia 4.

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● EXCHANGE your films. Lowest exchange rates in the country. Write for details and discount catalogue. Two 3c stamps NORTH SHORE FILM DIST., 133 Main Street, Port Washington, New York.

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LABORATORY SERVICES

● 16MM. Color enthusiasts—we correct too dark, light, red, blue, or green film on precision optical equipment. Send one foot and $1.00 for sample test order. MANASHAW FILMS, 6650 Sunset Boulevard, Hollywood 28, California.

● REVERSAL Motion Picture Processing 100 ft. 16mm., $1.00; 50 ft. 16mm., 75c; 25 ft. double 8mm., 50c. Prices include return postage except C.O.D.'s. RITTER CINEMA SERVICE, 507 South Oak Park, Illinois.

● ROLL film developed. 8 velox prints, 30c. 1 roll developed, 16 prints, 40c. Extra prints, 3c. Quick service, best quality. Outdoor films only. PHOTO SERVICES, 2616 Wesley, Berwyn, Illinois.

● 6 or 8 exposure roll finished, giant size, 30c. Ask about our 16mm. and 8mm. titling service. THRIFTY PHOTO, Box 46, Southgate, Calif.

● ROLL films developed and printed mammoth size 30c—six or eight exposure. FILMS, P.O. Box 688, Station H, Los Angeles, California.

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Information Please . . .

● *Continued from Page 74*

in a previous issue you published plans for such an accessory.

A—Plans and diagrams for film viewers of various types have appeared in earlier issues of Home Movies as follows: January, 1945, page 20; February, 1945, page 64; May, 1944, page 193; and July, 1944, page 287. Back issues of many of these numbers can be supplied at 25c per copy.

Frame Lines (Leon Van Gelder, Hackensack, N. J.)

Q—I am writing for the local amateur movie club in which the various members own cameras of many different makes. Our problem is that we plan to start a club production involving the use of several members' cameras. We have been warned that the frame lines of different cameras do not always line up. If this is true, I would like data telling which makes of cameras are different or similar and in what manner.

A—While it is true that the frame lines vary on different makes of cameras, both 8mm. and 16mm., there has been no specific data assembled on this subject simply because, when a differentiation occurs, it is not always uniform. In other words, it is possible that, with a given make of camera, not all will have irregularity in the frame lines as compared with other cameras. When a camera is out of "register," so to speak, it is usually due to some slight error in final adjustment occurring on the assembly line. While we speak of "frame lines," actually we should speak of the film gate which causes the frame lines to register on the film as it is exposed.

When a filming project, such as the one you describe, is to be undertaken, in which several cameras are to be used and the films exposed by each ultimately are to be edited into a single picture, it is advisable first to take films representative of each camera's work and, splicing them together, project them for study on the screen. In this way, two or more cameras may be found to have the film gate accurately adjusted so that their respective frame lines are uniform.

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Experimental Workshop . . .

• *Continued from Page 101*

the core to accommodate the narrower width of 16mm. film. The setup is ideal where test strips must be developed quickly or where positive film titles are to be developed individually. — *Willis E. Simms, Rt. 1, Box 386, Ceres, Calif.*

Post-fades

Black-and-white fadeouts and fade-ins may easily be produced in a film after it has been photographed by using a small spray gun and spraying the fade area with opaque black lacquer.

A practical way of doing this is to place the strip of film, laid taut and secured by weights, on a sheet of newspaper. Select a page with columns of uniformly small type such as the want ad section and lay the film lengthwise in center of one of the columns. Density of the sprayed lacquer on the film will be indicated by the overspray falling on the newspaper. Apply lacquer to full opacity at point where fade is to end and gradually diminish it in density toward point where fade is to begin. It is advisable to make a few tests on scrap film to become familiar with the procedure.

Pigmented airplane dope may also be used instead of lacquer. The dope produces a hard yet pliant finish. Care must be taken not to apply lacquer or dope in such quantities that thickness of the film will be so increased as to cause trouble in the projector gate.— *Fred Van Auken, Arlington, Virginia.*

New Films . . .

• *Continued from Page 107*

cept for a surprise ending. Chilling suspense has been maintained until the very last scene. Screening time is 80 minutes. Rental rate for subject is $17.50. Distribution is by United-World Films, Inc., R.C.A. Bldg., Rockefeller Center, New York 20, N. Y.

News Reel Laboratory, 1707 Sansom St., Philadelphia, Penna., announces a new 400 ft. 16mm. sound sports film, in color, "The 1946 Army-Navy Football Game." Narrated by Bill Slater, prominent eastern sports announcer, subject is available in color and sound at $75.00. A special silent version with titles is offered for $60.00.



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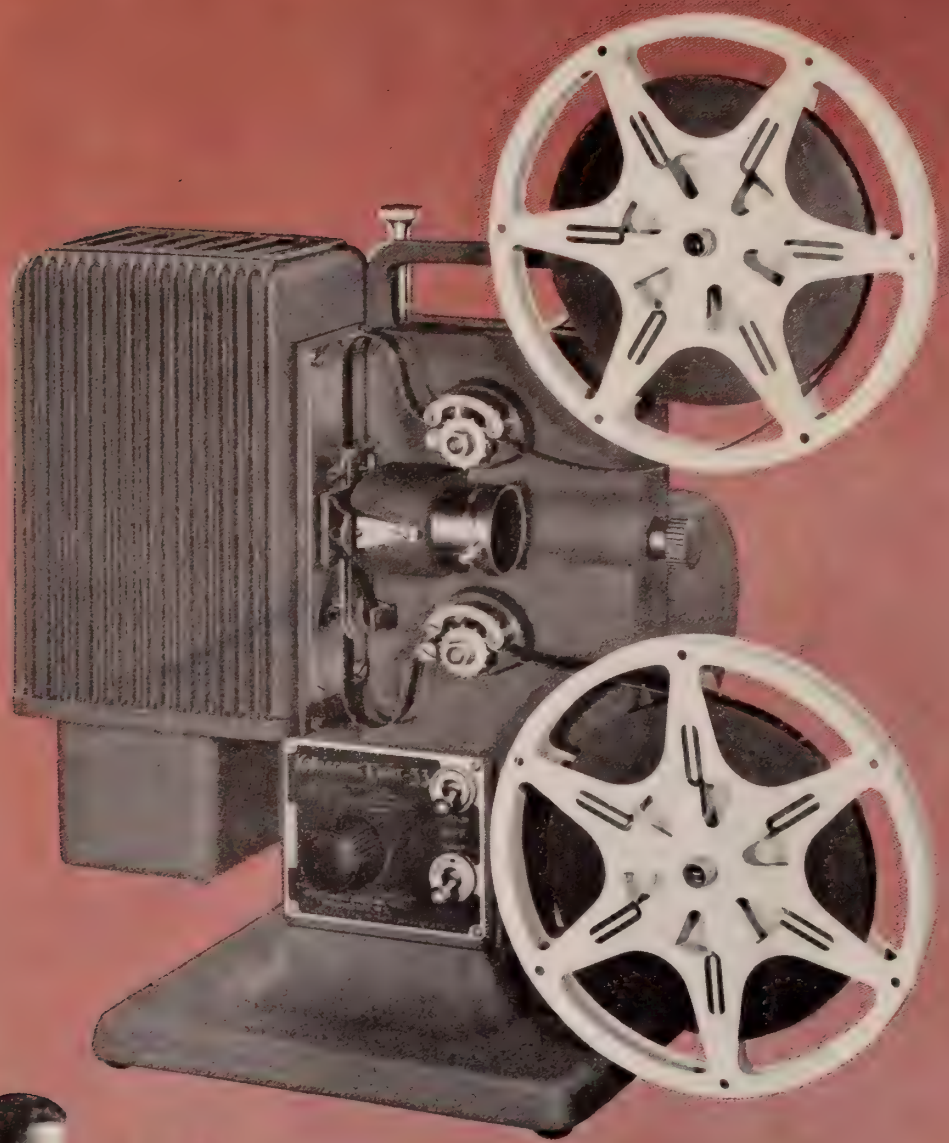
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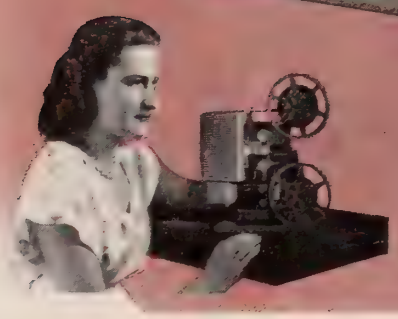


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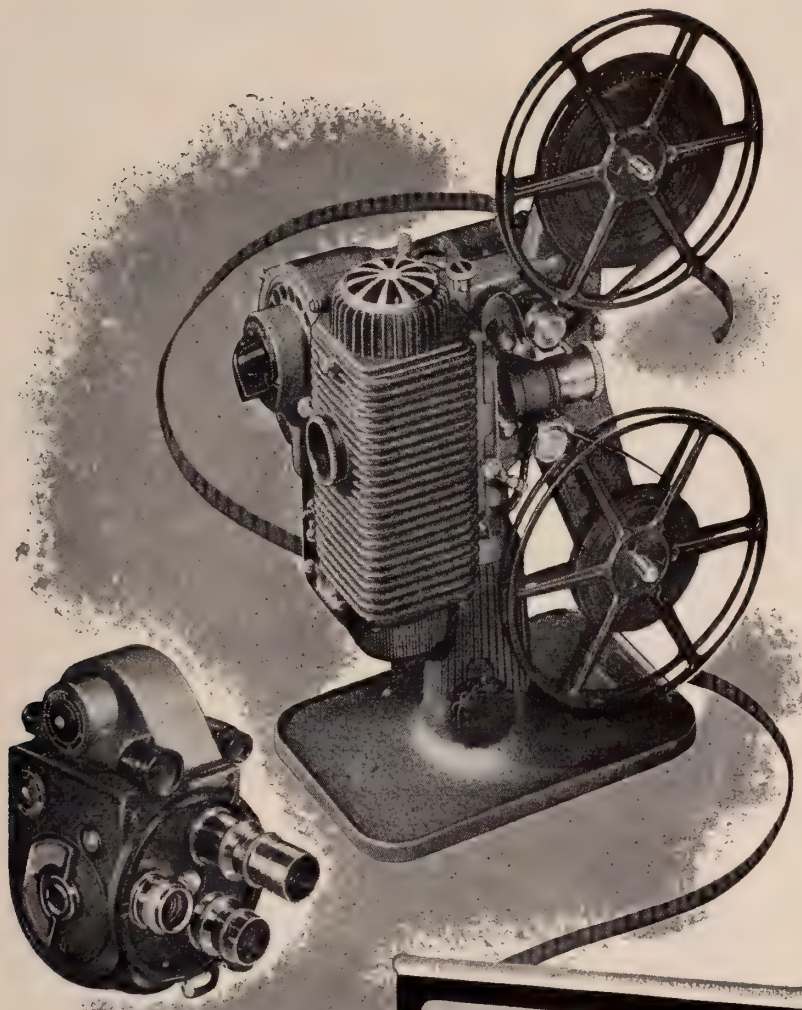
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Title Letter Size (C. R. Williams, Alhambra, Calif.)

Q—*I have seen nothing published that would indicate the proper distance from camera to title card when using title letters of a given size. How large should a block letter appear on a 30 by 40-inch projection screen?*

A—The size of a title or its letters is never determined in this way. Generally, the composition of a title is determined by so many words to a line and so many lines to a title—roughly, about four or five words to a line and three to four lines to a title. We have in mind subtitles, of course. Special consideration is given the fact that 8mm. or 16mm. movies, occupying a much smaller screen than standard movies, demand that the titles have fewer words to the line (and thus appear larger) in order to be read with ease and comfort.

Unsteady Pictures (H. Schneiport, Mission, Kansas.)

Q—*In projecting my 8mm. films, I notice quite a bit of side-to-side and up-and-down movement of my pictures on the screen. In attempting to run down the trouble, I have projected my films on three different projectors and the results are always the same. Mine is a ——— camera and I also use a substantial tripod with pan head.*

A—The unsteady effect is undoubtedly caused by a loose film gate in your projector or in your camera. Inasmuch as you have already tested your films in three different projectors and with the same results, the trouble obviously lies with your camera. This is not characteristic with the make of camera you have but it is just possible that yours is out of adjustment. Send it to the factory for checkup, along with a detailed letter explaining the trouble you have encountered and a roll of the film which demonstrates the difficulty.

Filming Titles (Gordon Selkirk, Peoria, Ill.)

Q—*I have built a titler for my Revere 8mm. camera. I have tried to photograph the titles which are published in Home Movies but my finished titles are blurred and out of focus. My camera lens is fixed focus. I understand that I should use a 5 diopter lens for photographing the typewriter titler size Home Movie titles. Where can I get this lens? Also, should the 5 diopter lens be against my camera lens or should I first take the lens off my camera, and then how far away should the diopter lens be from the camera?*

A—The 5 diopter lens referred to is an auxiliary lens and should be placed in front of your camera lens. You do not remove your camera lens. There's a very comprehensive article on auxiliary lenses in this issue which will give you complete information on source and use of auxiliary lenses which is certain to aid you with your problems.

Magnetic Recording (Thurmon W. Smith, Canton, Ohio.)

Q—*Is anyone at present doing any work in recording sound magnetically on 16mm. film? I understand that there has recently been developed a metallic emulsion that may be applied to a paper tape to form a medium for magnetic recording in place of wire or metal tape. I would like to know if it would be possible to apply this emulsion directly to 16mm. film in the area usually occupied by the photographically recorded sound track?*

A—This subject was treated briefly in an article in the December, 1946, issue of Home Movies (Pg. 748). Foremost developments in this field have been made by Marvin Camras of the Armour Research Foundation, Illinois Institute of Technology, Chicago. A more comprehensive article on this subject is planned for the April issue. Thus far, no manufacturer is ready with apparatus enabling the application you suggest, but we are confident that it is only a question of time before something important is announced in this direction.

Film Storage (Joseph Lee Coy, Danville, Ky.)

Q—*Does motion picture film have a tendency to dry out if left out of storage cans?*

A—Yes. Your home movies films should always be stored in cans such as are provided for them. The cost of these cans is small and it is cheap insurance against the day when your films might shrink and become brittle and cause trouble in projection.



5 NEW ACTION-PACKED CASTLE FILMS

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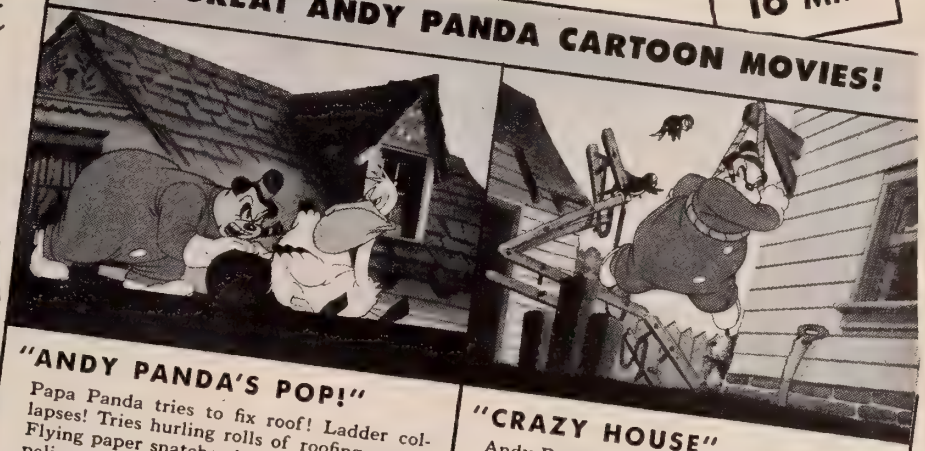
Walter Lantz's



FAMOUS ANDY PANDA

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4 GREAT ANDY PANDA CARTOON MOVIES!



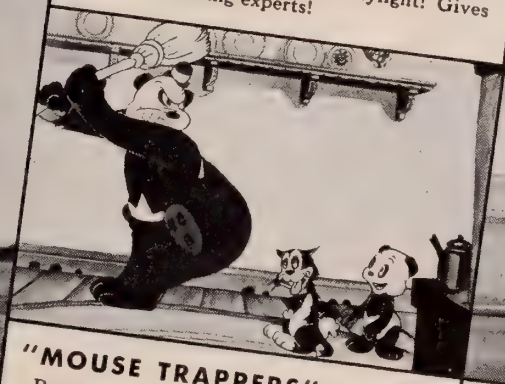
"ANDY PANDA'S POP!"

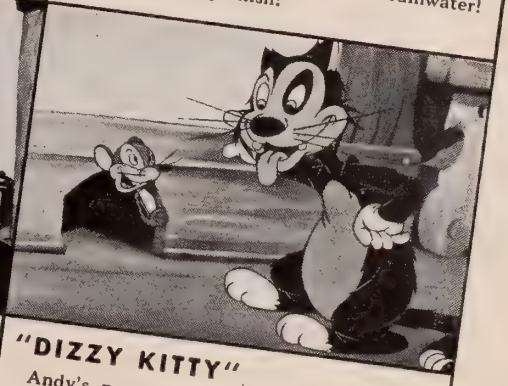
Papa Panda tries to fix roof! Ladder collapses! Tries hurling rolls of roofing paper! Flying paper snatches him to roof! Curious pelican complicates the job! Pop has wild time with roofing paper, tar and pelican! Pop, furious, falls through skylight! Gives up! Calls roofing experts!

"CRAZY HOUSE"

Andy Panda and Pop stalled in car! Run to crazy house filled with ghostly echoes! Andy tries to sleep! Pop in riot of crazy gags! Fireworks, tanks, machine guns chase him! Trick fountain plays jokes on Pop! Andy runs from house! Pop disappears in lake of rainwater! Mad and merry finish!







"MOUSE TRAPPERS"

Papa Panda brags! Mighty hunter! Mama Panda annoyed by mouse! Andy brings mouse trap! Papa disdains it! He'll catch mouse! Mouse traps Pop! He escapes by a hair! Andy brings cat! Mouse throws party for cat! Gets puss staggering! Pop tries gun powder! Blows himself up! A wow!

"DIZZY KITTY"

Andy's pop grooms alley cat for a show! Tries bathing puss! Riot of claws, fur and water! Puss hides in water spout! Andy blows him out! Chases cat to swimming pool! Furious fun on springboard! Mixup with rubber horse! Rides horse through air! Deflated horse drops cat beside Andy! Yowling climax!

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TIMELY TITLES

By EDMUND TURNER



★ WHY not a movie of you making a movie? And here's the title to start you off. Make it a comedy showing all the trials and tribulations usually encountered by a movie bug who makes movies around the home—and his blunders, too.



★ BACK from Florida with winter vacation movies? Here's a timely main title to introduce them on the screen. And even if you weren't lucky enough to vacation there this year, save this title for the future. You may be luckier next year.



★ THIS title suggests an editing idea for those odd reels of family movies you may have accumulated. Shoot it in your typewriter titler then splice it at the beginning of your reel. Use the family album idea suggested elsewhere in this issue.



★ IT'S no trick to think up a plot for this title. Money disappears pretty fast these days. So why not a little comedy about household expenses, wifey's extravagance, or your winnings and losses at the race track or poker game.



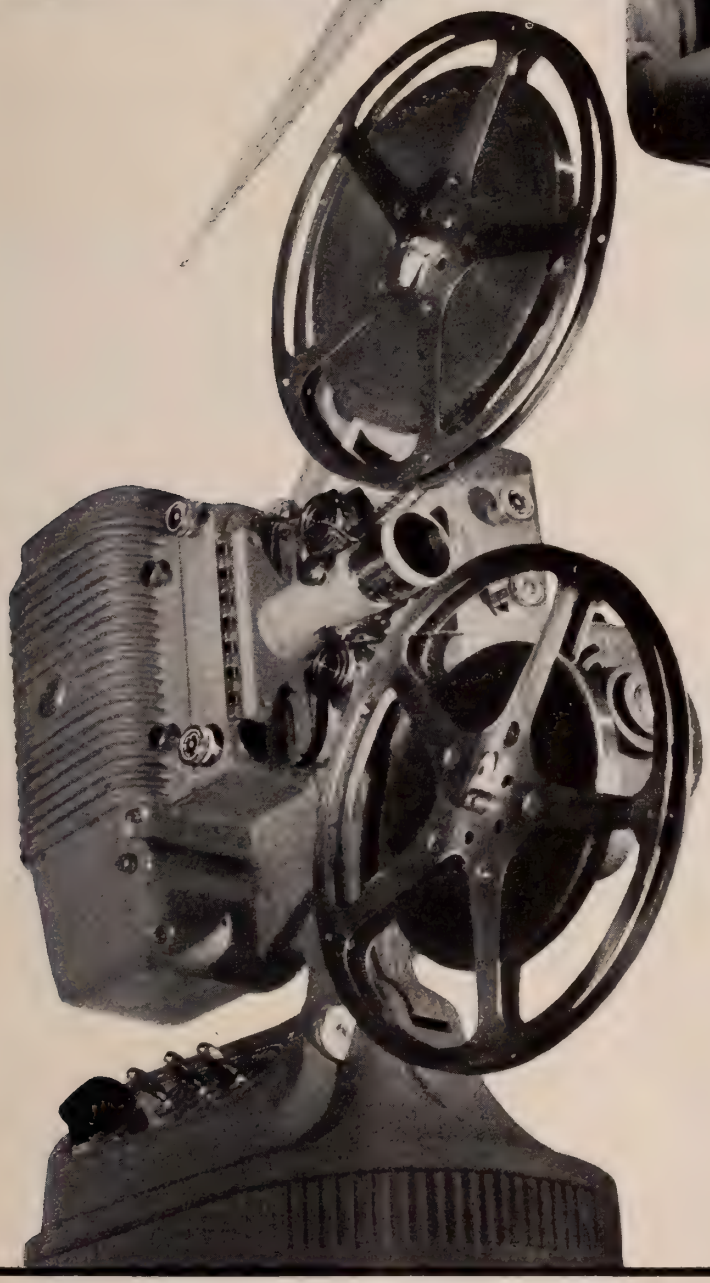
★ SPRING'S here again—or will be officially on the 21st of the month. But wildflowers and fruit trees already are heralding spring with its wealth of color. If you are filming spring blooms, here's the title for your picture.



★ YOU may already have filmed the highlights of your state. If so, this title will make an appropriate caption. Otherwise, it suggests an idea for putting your camera to practical use in making a comprehensive documentary of your state.

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8 MM

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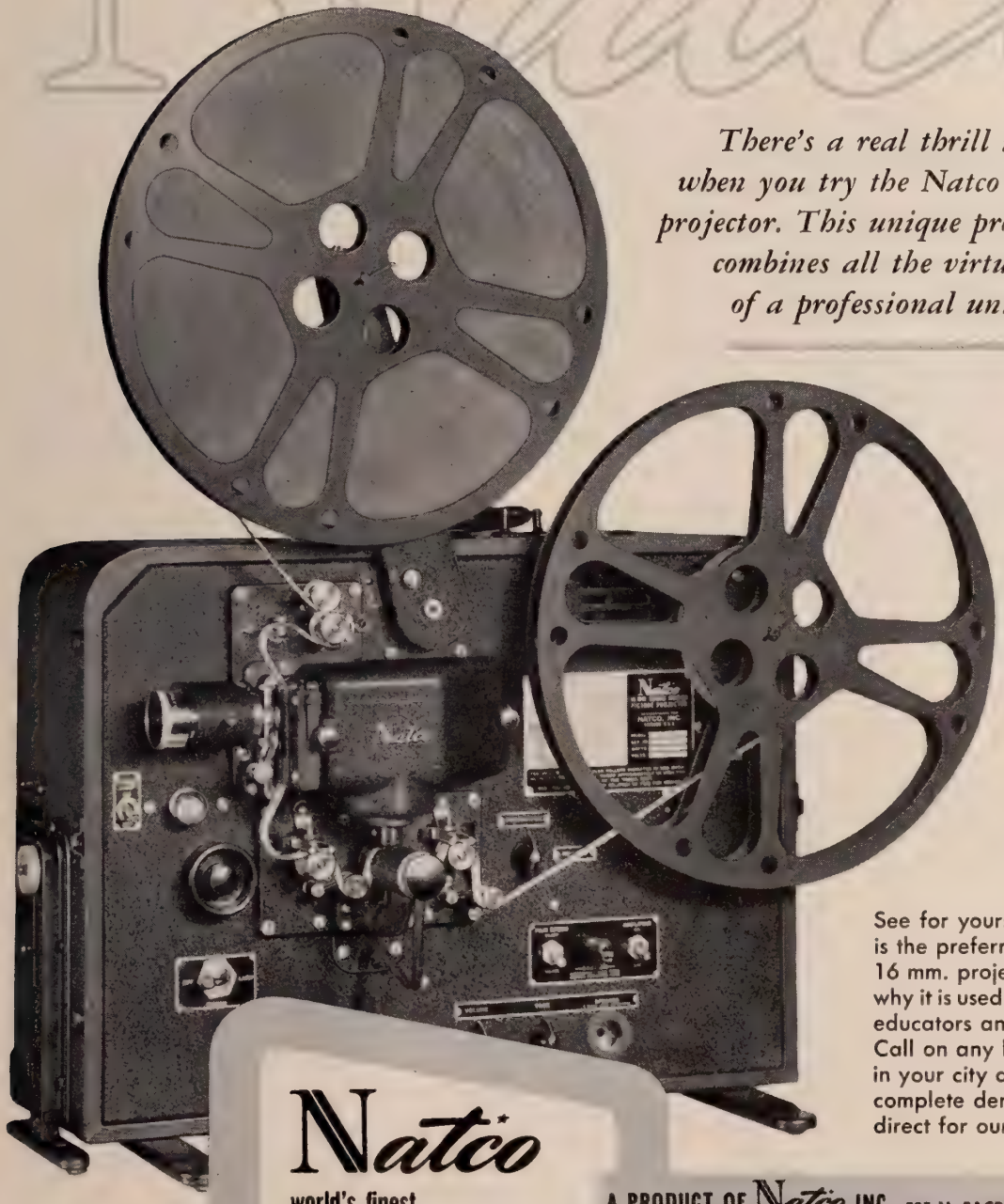
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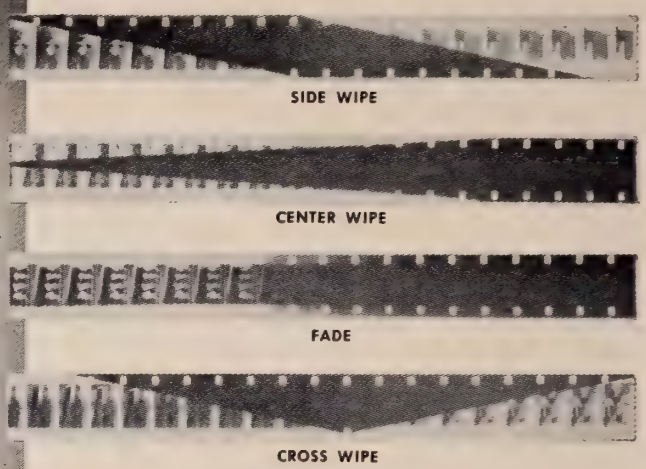
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The DINKY BOOM

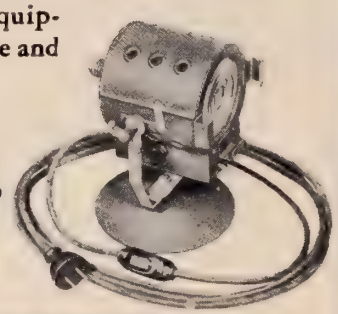
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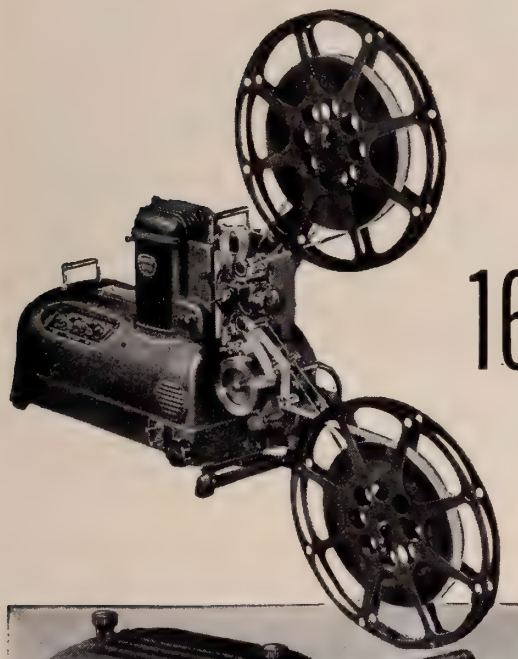
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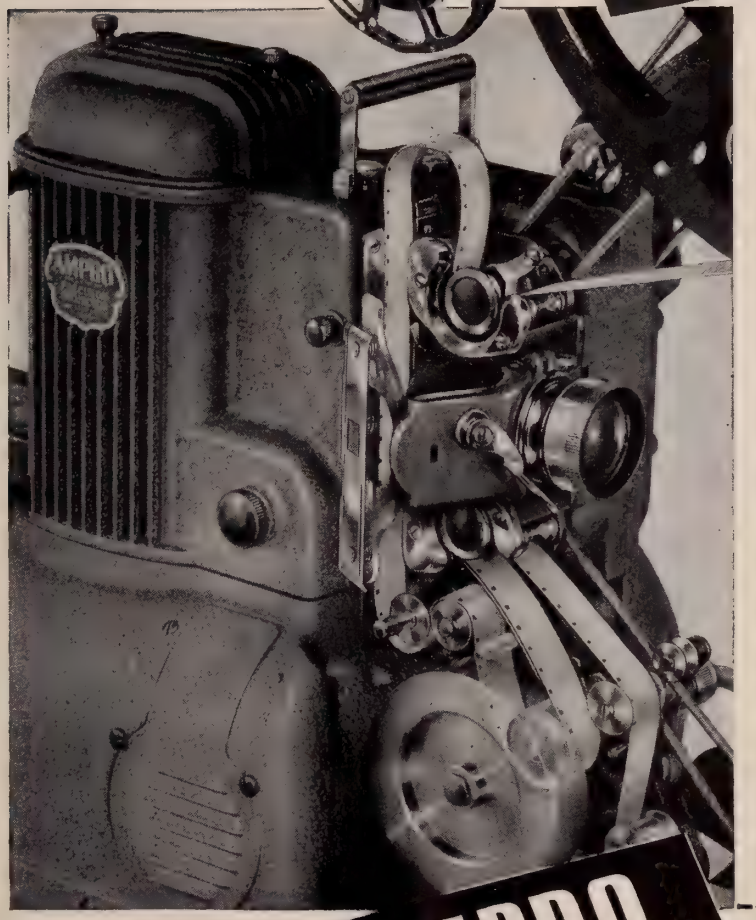
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NOTE: *In the illustration, the flywheel is shown in phantom view so that you can see the complete path of the film through the projector.*

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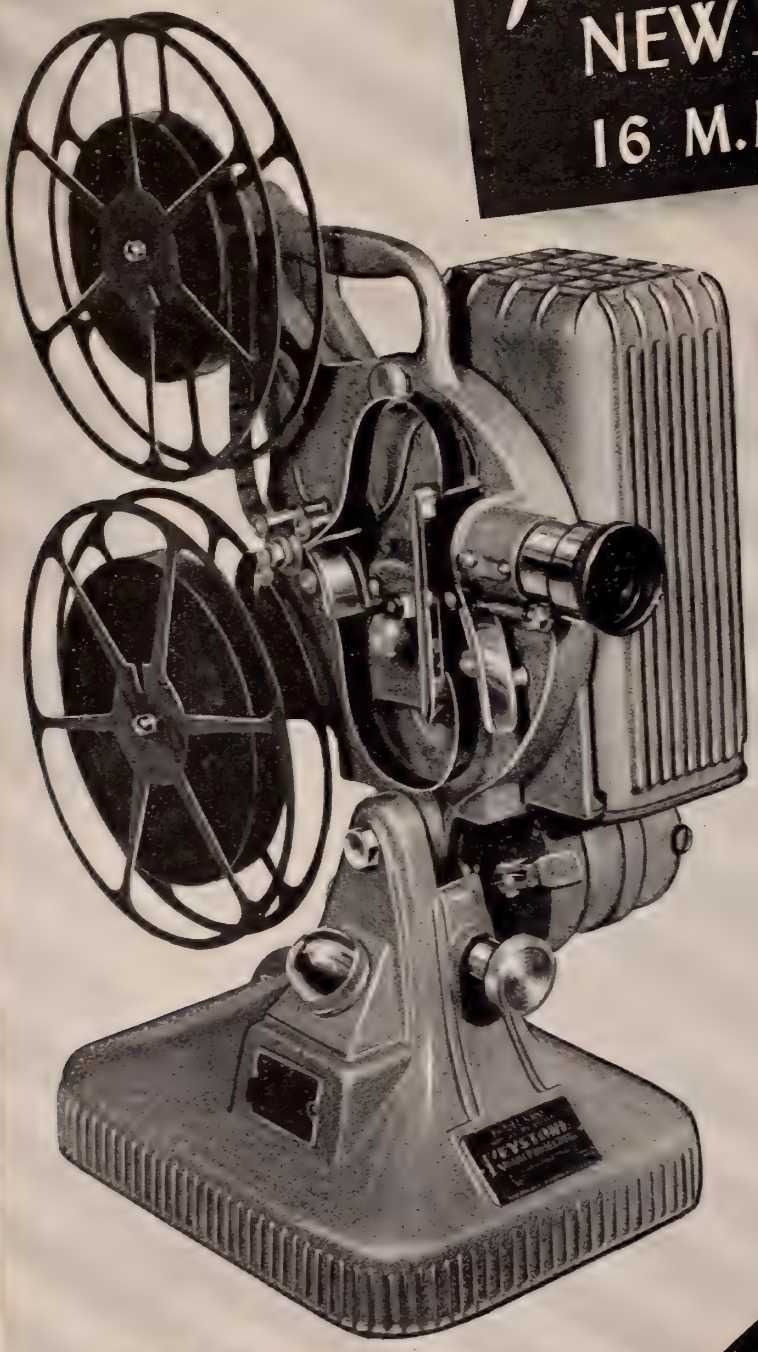
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Retractable cord has an automatic take-up

Keystone

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• In taking a meter reading for a closeup of a subject, be careful not to let the meter's or your own shadow darken subject's face, as shown here, otherwise a lower reading will result with consequent over-exposure.



• For closeups, hold meter reasonably close to subject's face, as shown here, so that all of the reflected light will come from subject's face only and thus insure accurate exposure for that area to be recorded in closeup.

Metered Exposures Make Better Movies

Instrument Readings Will Help Most Shots And Save Many Where Unusual Lighting Prevails

Reprinted from the New York Sun

YOU DON'T have to have an exposure meter to get good pictures, but using one correctly will help for most shots and save so many of those made in unusual light conditions that the instrument soon pays for itself.

When you add to the cash saving in saved film the feeling of confidence the meter gives you it makes a reliable meter an exceptionally good investment.

Modern exposure meters are high-precision instruments that utilize a sensitive photo electric cell which has the ability to convert light into a tiny electric current. This current passes through what is nothing more than a delicate micro-ammeter, but its needle and dial read exposure data rather than volts or amperes. Then through a quickly adjusted dial these data are immediately translated into shutter speeds and diaphram openings. That's all there is to it, but several features of the meter are important.

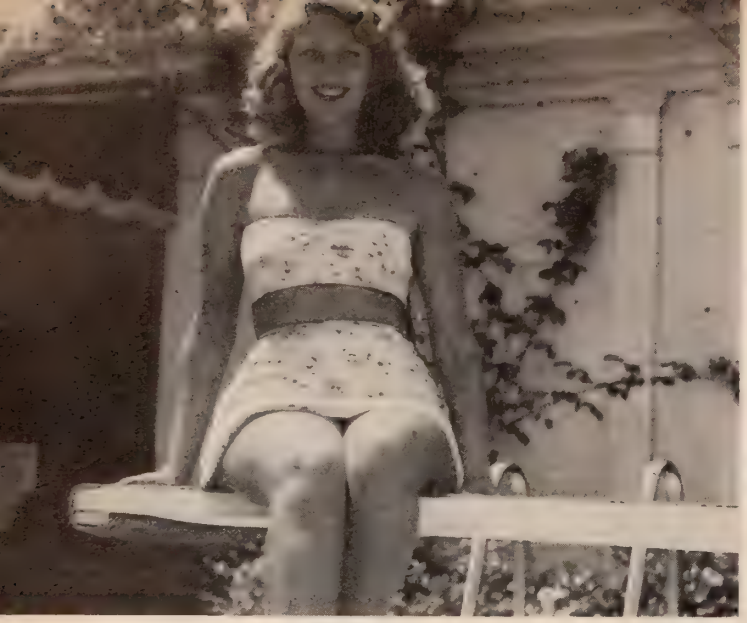
First is what is called the "acceptance angle," the angle of view of the area through which the light is admitted to the photo-electric cell. If that angle is too great the meter records the light reflected from too large an area and may indicate exposures that are too small because of the inclusion of too much sky or other bright sections of the scene that will not appear in the negative. For the easiest and most accurate results the acceptance angle should not be more than the view angle of the camera.

Then comes the reliability and permanance of the cell. Some of them lose their power to convert the light energy into electricity and others are too sensitive or insensitive to certain colors

• *Continued on Page* 182



• To insure a correct meter reading for a distant scene, take a reading on some object close at hand representing the approximate coloring of the scene to be photographed.



● In medium and closeup shots of persons, avoid the straight on shot if you would enhance pictorial composition and bring out your subject's photogenic qualities.



● Instead, have subject turn the body slightly to the right or the left. A straight head-on shot with the shoulders at right angles to the camera is too symetrical. A simpler background, as in this shot, is also preferred.



● Here is an ordinary shot of a river with confusing background and lacking compositional elements that would make it interestinga pictorially. Compare this with the picture at right.



● Here is the same river filmed from a point only a few yards upstream. Note how the winding pattern of the stream and the tree bisecting the scene enhances composition. Don't you agree this view is more interesting, pictorially?

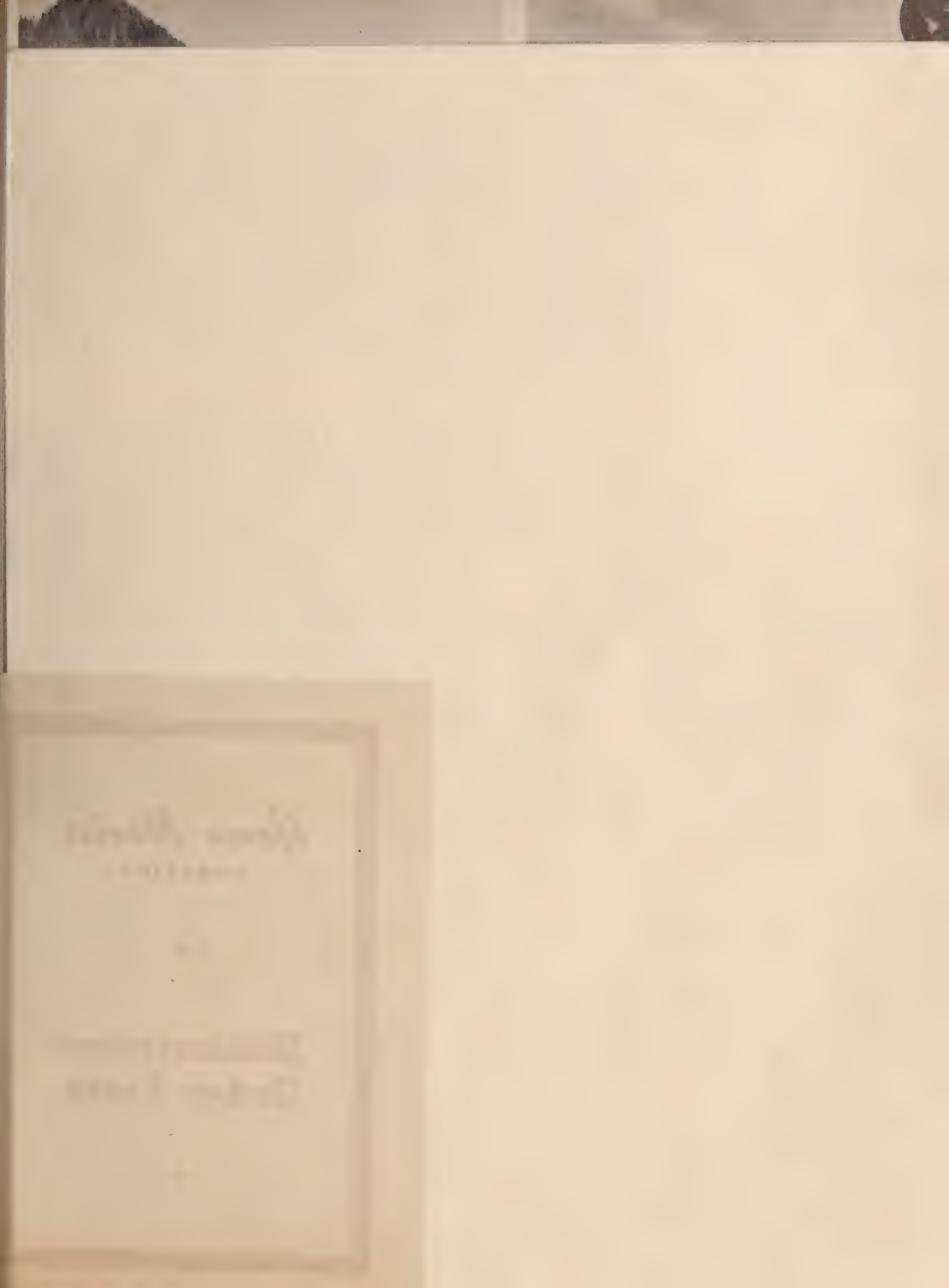
Viewfinder Technique

Good Picture Composition Follows Where The Scene Is Carefully Studied And Composed In The Camera Finder Before Making The Shot

By JASON WOODBINE

THE MATTER of pictorial composition in amateur movies has suffered at the hands of both its friends and its enemies. On the one hand there is the too enthusiastic individual who cannot discuss camera viewpoint without becoming tangled up in "Hogarth's line of beauty," "dynamic symmetry," and a lot of other aesthetic abstractions which are not always helpful when it comes to the practical business of making an attractive shot of baby's first birthday cake. At the other end of the scale there is the self-styled "practical realist" who scorns everything of an artistic nature. To him, the movie camera should be an impersonal eye which impartially records what is set before it, with no arty nonsense—overlooking the fact that merely pointing the camera from a given spot constitutes a choice of angle, so why not choose a good angle?

Whether the amateur thinks of it or not, he is practicing picture composition every time he makes a shot, so there is no use pretending that we can ignore



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● This is an example of a hit-or-miss shot made without much forethought. It is too general in nature and lacks the compositional elements that would make it an interesting motion picture scene.



● Here the camera was tilted slightly upward and to the right, bringing into view the totem pole in the right foreground which at once increases interest and lends depth to the picture.



● Don't cut your subject at a joint—of the body, that is! Line up the shot so that frame line cuts the subject somewhere between neck and waist, waist and knee, etc. In this case subject has not been properly centered in camera finder.



● Note the difference in this shot. The camera was lowered and moved back just a trifle to take in both head and shoulders of subject, definitely improving composition.

the whole thing. Every time the camera is pointed at a subject, the movie maker has selected a distance, an angle, a height, a focal length of lens, a type of film, an aperture, a framing of the scene—and every one of those selections will affect the appearance of the shot on the screen; we have not even mentioned the added variables when the subject is under our control and may be posed where and as we desire. There are so many factors involved that it is not surprising if the beginner sometimes feels that it is all too confusing, and that he can never learn to master it anyway.

That is unfortunate, for good picture arrangement is one of the big, big differences between the capable amateur and the "dub." With the modern camera and today's fast, high quality film, it is not hard to make shots which are in focus, well exposed and well lighted —but beyond that fact, what a difference!

Getting down to cases, what *is* the difference? What is a well composed shot, and what is a bad one, from a hard boiled, practical angle? The answer which we are going to suggest may surprise you. A well composed shot is one in which the subject is shown attractively in such a manner that the spectator sees it with a maximum of pleasure and a minimum of effort. In other words, there is a connection between beauty and efficiency. A decade or two ago, industrial designers began to discover that the most efficient shape of an object was usually more attractive than the less efficient, as witness the airplane, which was definitely clumsy and ugly until streamlining came into use.

Most important of all, of course, is the matter of arranging the shot so that the spectator sees the vital part of the scene without strain. The more easily he takes it all in, the more energy he has left for enjoyment of the content, or perhaps it would be more accurate to say that the strain of looking at a poorly arranged shot interferes with the spectator's capacity to enjoy the film. So there is a direct relation between good composition and audience enjoyment.

However, good visibility is not quite the whole story. We also used the phrase "shown attractively," which implies a certain amount of artistic taste—but don't let that scare you off. That doesn't mean years of drudgery in an art academy. It merely means giving a little thought to a shot before you

● *Continued on Page 184*



● Norville Schield, past president of the Amateur Movie Society of Milwaukee, now heads motion picture department of A. O. Smith Corporation, Milwaukee manufacturers of steel products.

DREAM COME TRUE

Ever Wonder How A Movie Amateur Breaks Into The Professional Field? Here Is One Amateur's Success Story That Began With Answering A Want Ad.

By NORVILLE L. SCHIELD

ALMOST every serious movie amateur dreams hopefully of getting into professional motion picture production some day. Many a time while sitting at my desk in the sales department of my former employer, I indulged in this utopian dream. Invariably I reached the conclusion that the closest I could ever come to big-time movie making was in my personal filming, and then I would resolve to keep on doing my best where I was so that I could earn more money and thus have more to spend for film and new equipment.

During my lunch hours I would often remain at my desk and type scenarios or plan gadgets that would help me make better movies. Then I would hasten home after work, full of enthusiasm, to take up with my hobby.

Opportunity sometimes has an odd way of knocking at one's door so the following advertisement which, without a doubt was intended for my eyes, escaped me and was brought to my attention by a friend. It appeared one day in May, 1945, in the help wanted columns of a local daily:

"AMATEUR MOVIE MAKER: Large company wants 16mm. enthusiast to make motion picture record of manufacturing processes; for the right man, who has imagination and thoroughness, this is a challenging full-time job with long-term prospects. Write for appointment, telling what you have done, your present job and earnings. Write F333, JOURNAL."

Oddly enough, I was not moved to answer the ad immediately and my curiosity was not fully aroused until four days later when, observing the ad still appearing in the paper, I decided perhaps I might qualify for the job and resolved to investigate. I sat down and wrote a lengthy letter telling all about myself and of my experiences with a 16mm. movie camera.

To my surprise. and delight you may be sure, I received a telephone call from the A. O. Smith Corporation, one of Milwaukee's largest manufacturers of steel products. Appointment for an interview was arranged for the following day. That night I lay awake worrying about all the photographic questions that I might not be able to answer during the interview. But the next day I was surprised when I was not asked anything about photography, but rather about my past experience and background which seemed to be of more interest to my interviewer. I sure thanked my lucky stars that I had worked conscientiously in taking on as many varied duties as I could at my office job, the experience of which was important now when it looked as though a long-cherished dream might come true. The next day I was naturally elated to receive word that the job was mine as soon as I could start, which I did a short time later.

A continuity for my first project was already prepared, so I started right in making a movie record of how the Corporation manufactured landing gear struts for the B-24 bomber. Equipment which had been ordered for the Company's motion picture department had not yet arrived, so I used a Cine Special and lighting equipment rented locally.

A few months later our new Cine Special camera arrived, together with a dozen Mole Richardson Cine Lights for No. 4 photoflood bulbs and several M-R spotlights. Since filming would be done in all of the dozen different buildings on the Smith property, there had to be some central place where I could plug in my 14 lights; so I designed a power box that would house 150 feet of heavy cable which had to be hooked up by an electrician to some 220-volt switch box near the area where I would be filming. The 220-volt line was split up into 14 outlets in the box, each of which provided 110 volts for the flood lamps. There was one master switch to turn on all the lights at once and another switch hooked up each pair of lights in series so that during focussing the lights could be dimmed and thus save electricity as well as the bulbs.

Right from the beginning I was permitted the luxury of a script clerk. A girl was employed for this job and she proved most capable. When on location or when shooting within the plant, she holds the slate before the camera to identify the take. She also records such data as lens and stop used, footage, focus distance, and a general description of the scene for future reference. Upon returning to the office, this data is typed and filed.

In the course of shooting on a production, a point is made to get one good take of the scene for that particular project and then to shoot equivalent footage for possible use in event a machine should be dismantled that might be needed again for picturing in another production.

When going out on location, several men from the company's maintenance department are assigned to go along to serve as grips and stagehands in moving the beaverboard backgrounds and the lighting equipment.

Most of our setups require concentrated lighting and I soon found that

transporting and shifting around 12 individual floodlights was too great a task for my small production unit. So I designed a simple bracket which our welding department turned out and which permits three floodlight units to be assembled on one floor standard. One man can thus roll two stands—eight lighting units in all—to the next location within the plant instead of handling the units separately.

I have found that, for general shots of industrial equipment, the object of interest — usually a large machine or tool—must be separated from the confusing background that invariably prevails. I had white panels of beaverboard tacked to wooden frames and these usually were set up in back of a machine that was to be photographed. Most machinery is painted dark grey or black, and, without the use of light backgrounds, satisfactory photography would be a problem.

Most of our filming is done with indoor Kodachrome film. One picture produced during the past year is 2100 feet in length and was filmed at 16 frames per second. It records in detail the manufacturing process of our water heaters. This film was made expressly for our engineers and research men so that they could study our present methods and thus help plan and devise newer and better production methods for the three-million-dollar plant we have just completed for the exclusive manufacture of water heaters. Two prints have been made of this film—one to instruct new employees for the plant, and the second which is kept at our Milwaukee plant to be screened for our engineers and other interested parties.

One 700-foot film was made on black-and-white film with titles to demonstrate the right and wrong way of crane hooking operations. It showed dramatically that if chains are not properly placed around a load, the contents will spill as soon as the crane lifts it up. All crane operators and crane hookers were required to see the film, and it is shown to all new employees placed in that type of work.



● Here is modern cutting room set up by Schield in the Smith plant for editing and titling his film productions. Note arrangement of clips in rear for holding film strips.

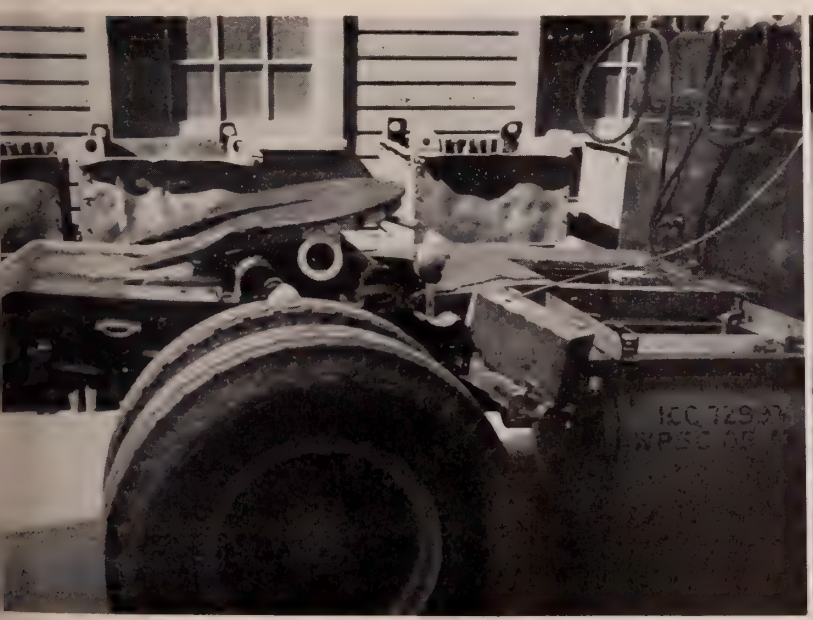
Shooting movies in large industrial plants can get a person into a variety of unlooked-for situations. Once, when making a shot of a furnace from which was emerging a red-hot 40-foot beverage tank, the heat blistered paint on my camera and other equipment, even though it was 20 to 30 feet away. I had hoped to escape the heat by using a 2-inch telephoto for the shot.

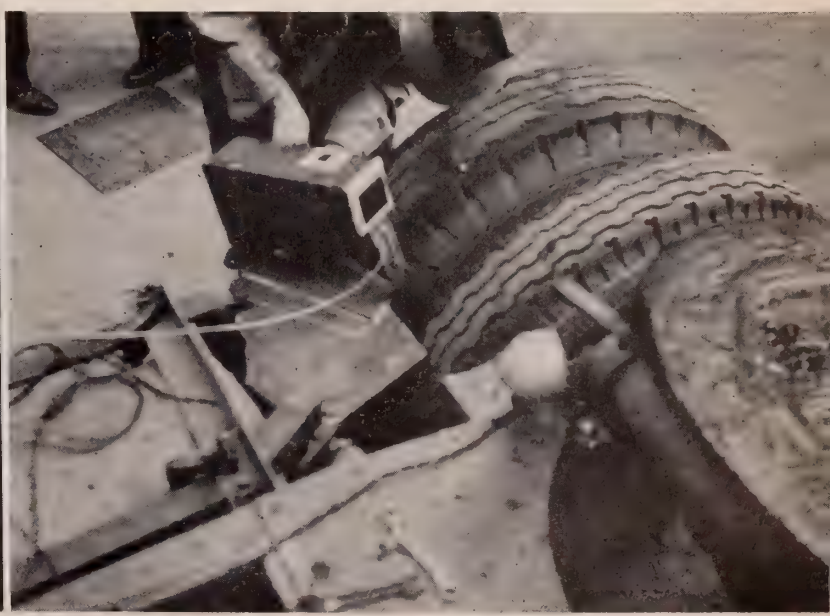
Another time I was shooting from the top of a hundred-foot grain elevator, looking straight down at a 106-foot gasoline fractionating tower being transferred from a railroad flat car to a river barge.

One cold winter day I was in the comparative warmth of a modern cow-barn shooting the shaggy-coated cows contentedly munching silage of a superior quality—the product of one of our scientifically designed steel and glass silos.

Before going out to the farm for this shot I had checked with our electrical engineers to make sure that, since this would be the first time I would be handling the lighting equipment alone, I would put the proper colored wire on the proper pole in the 220-volt switch at the farm. Just as I was about to make the connection, the farmer's wife noticed me at the box and re-

● *Continued on Page* 181





● To make a movie record of the wear and stress to which the king pin on a trailer hitch is subjected, Schield mounted his camera in a metal box to right of rear wheels of truck, as shown above. Footage was shot at intervals during actual operation of truck on long hauls. Photo above shows another view of the encased camera which is focused on the heavy duty trailer hitch. Operation of camera was by remote control from driver's cab.

SOUND ENHANCES MOVIE PRESENTATIONS

How One Amateur, Who Built His Own Sound Equipment, Discovered That Screening Movies With Music Pays Dividends In Increased Interest

By ARTHUR M. SHARP

ARE SILENT home movies rapidly becoming a thing of the past? Will amateur movies follow the trend of professional movies and combine with sound? These are questions which naturally arise when we consider the increasing demand by the amateur for sound of some sort to accompany projection of his films.

What form will this long-heralded sound for home movies take? Sound on film is not practical for the strictly home movie amateur. Wire recording holds much promise, but as yet it has not been developed to the stage where manufacturers can produce the low-cost recording and reproducing unit that is necessary if this medium is to become popular as well as practical.

There remains, then, for the present at least, the disc recording and the turntable as the most practical means of furnishing sound accompaniment for the movies of John Q. Amateur. A simple experiment will convince anyone that playing music with his films will greatly enhance their presentation on the screen. Project your last year's vacation films silently, then re-screen them to the accompaniment of a selection of mood music recordings played on a phonograph. The difference will convince any enthusiastic amateur that, for the present at least, the answer to his sound problem is a set of dual turntables and a selection of good instrumental recordings.

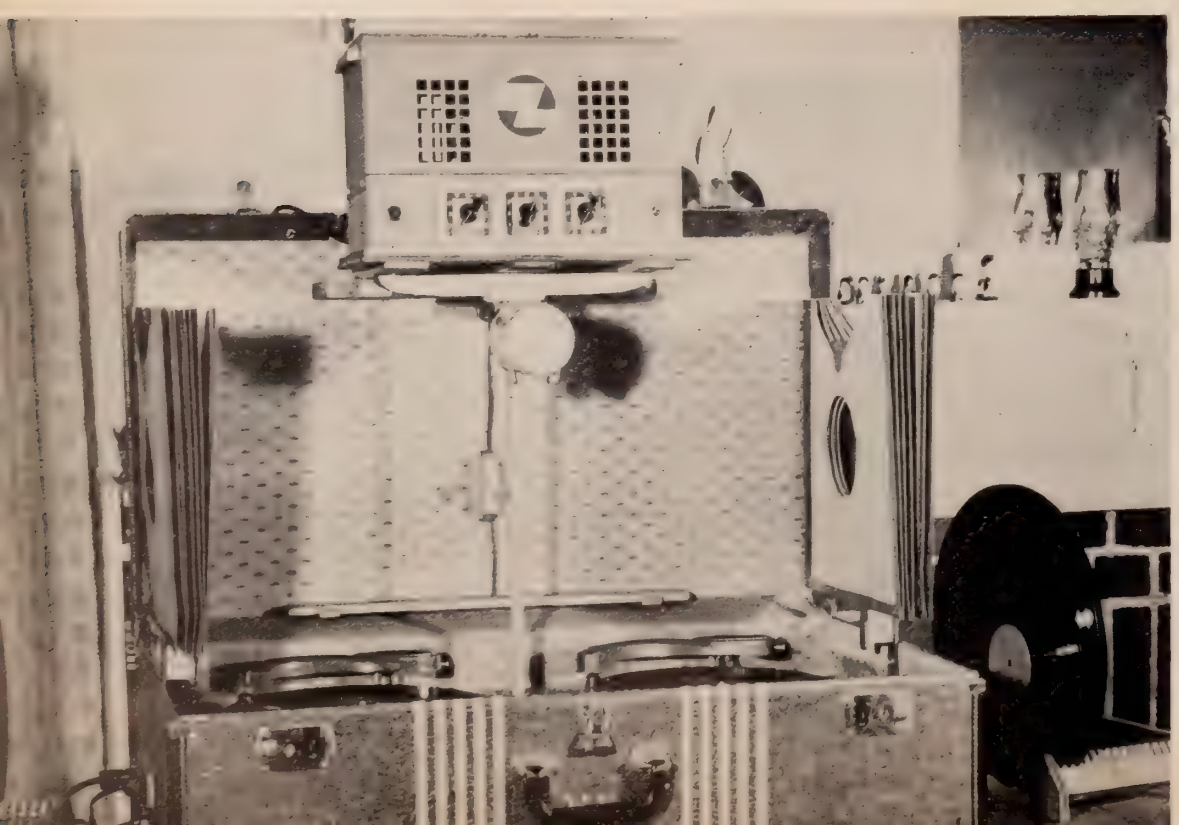
There are several good dual turntable units, especially designed for the movie amateur, now being offered by manufacturers. Some amateurs, of course, prefer to build their own and thus incorporate innovations which they have developed. A notable case is the turntable outfit constructed by Albert Feinauer of the Providence (Rhode Island) Cine Club and pictured on these pages.

Until recently, it has been quite impossible to purchase the parts necessary for constructing turntables and amplifiers. In recent months, however, radio manufacturers who turn out this equipment have been catching up on their post war backlog of orders and are shipping parts to radio stores and supply houses throughout the country so that it is now possible to buy all the necessary equipment and parts for a set of dual turntables, either from your local radio parts supply house or from one of the large mail order houses.

The design of Feinauer's turntable outfit follows the general pattern of all dual turntables in that it is built into a convenient carrying case and has two turntables with the necessary pickups, faders, switches and lights. But in addition, Mr. Feinauer has incorporated additional features which other amateurs will find of interest and which will be described a little later.

Compactness and portability are features which appeal to all of us, especially when they add up to reducing the weight of equipment that must be carried around a great deal. Mr. Feinauer distributed the weight of his outfit so that the two main units each weigh only 35 pounds—a desirable figure.

If you would like to duplicate this outfit, your first purchase will be a lightweight but sturdy travelling bag or valise. As may be seen in Fig. 1, Mr. Feinauer chose an attractive lady's traveling case 28 by 17 inches. In the bottom compartment a plywood panel or deck was built in on which was mounted the turntables and their motors. Wooden strips were tacked around the inside, about 2 inches down from the edge of the case. The panel rests upon this and is secured to it with screws. The motors are mounted beneath the panel and the motor spindles protrude through holes drilled in the



● Fig. 1—Something new in dual turntable outfits is this attractive unit built by Albert Feinauer, Providence Cine Club member, which sports many convenient features. The amplifier, a separate unit, is elevated on a platform, and record pouches swing conveniently from either side of top of case. The outfit rests on a collapsible stand, made from a folding ironing board. An attractive speaker case completes the three-piece unit which weighs less than 75 pounds.

panel. The turntable plates, after being placed upon the spindles, clear the panel about ½ inch. Each turntable has a single pickup arm and both are provided with safety catches which hold the arms secure when the case is closed and being transported. There is a fader which enables Mr. Feinauer to make smooth transitions from one record to another, also separate volume controls and two push button switches controlling the motors.

All wiring is underneath the plywood panel and terminates in a junction receptacle at side of the case which receives the plug of the power line cord and that of the cord extending to the speaker.

As may be seen in Fig. 1, the amplifier is supported above the turntables on a platform resting upon a tubular stand extending from bottom of the case. The amplifier base is made from plywood 7 by 13 inches with a ½ inch ridge all around the edge. Two cross members are screwed to the underside of the base and the whole unit hinged to a slat screwed on the valise cover.

Supporting this hinged shelf is a ⅜ inch pipe and two cross members set at right angles to each other—the first matching the pair on the underside of the shelf. The second is thicker and stronger so that when spanning the length of the shelf it furnishes rigidity to the whole outfit: valise cover, hinged shelf, and turntable deck. The ⅜-inch pipe slips into a socket in the deck made from half-inch copper tubing and fastened to a board on the bottom of the case.

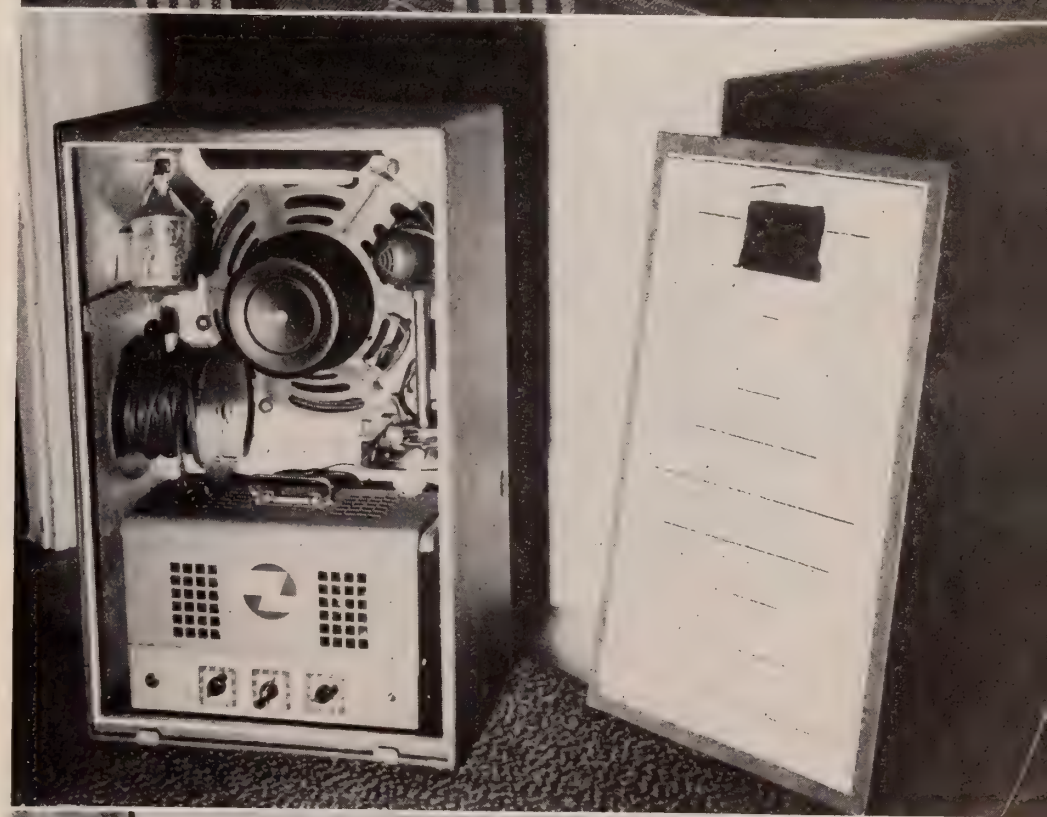
Directly under the amplifier and clamped to the ⅜-inch pipe is the lamp which furnishes a subdued light for manipulating the records. This was fashioned from an aluminum funnel and kitchen measuring cup. The socket and 10-watt bulb is attached inside with a half-inch pipe nipple. As may be seen in Fig. 1, a square hole was cut in the underside of the measuring cup and the edges turned back to baffle the light and direct it down onto the turntables.

Another unique feature of this outfit is the provision for carrying records. Two record albums were stripped of their outer covers and the record envelopes bound around the edges to reinforce and strengthen them. These were then mounted on the inside of the valise cover in such a manner that they swing out when in use, yet fold inward to lie flat inside the cover when desired. This

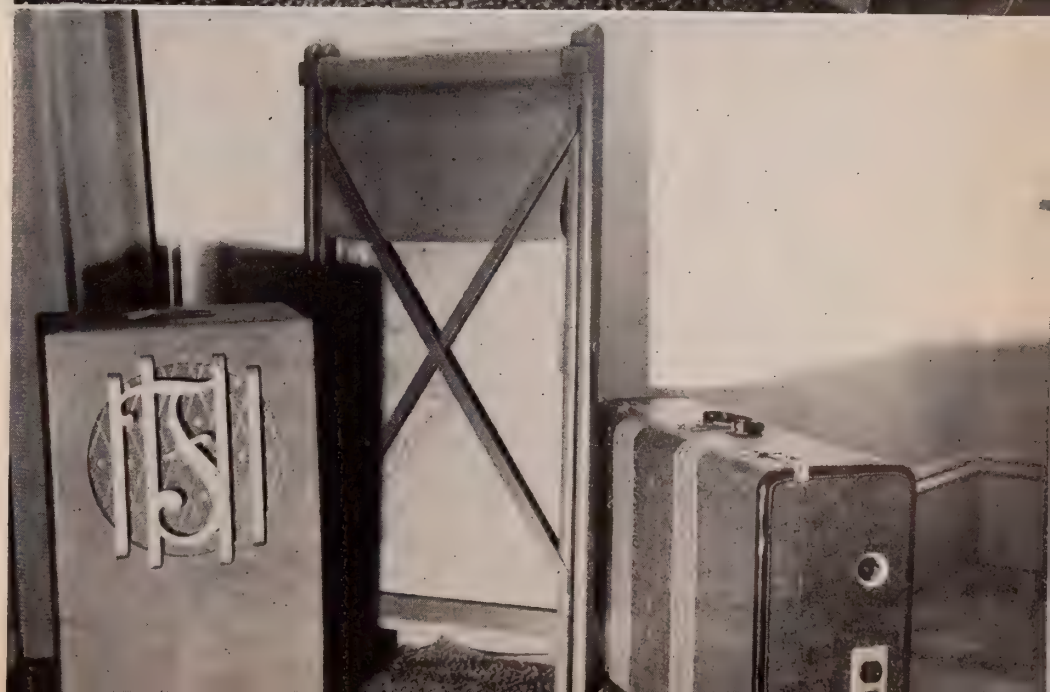
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• Fig. 2 (top) shows nice arrangement of turntable deck. Note worklight suspended beneath amplifier platform and the folders in which records are stored when case is closed. Fig. 3 shows the speaker case or baffle with the back removed revealing the 12 inch speaker and manner of storing the amplifier, microphone, extension cord reel and other accessories. Fig. 4, at right, shows the complete outfit folded when not in use.



● First step is to make frame enlargements from first frame of each sequence to be pictured. The Eastman Kodak enlarger shown her is ideal for 16mm. blowups; 8mm. blowups can be made with an ordinary enlarger.



● This is typical frame enlargement made by author using the Kodak 16mm. enlarger. It was found that in making enlargements, those from Kodachrome film require approximately twice as long exposure as those from black and white.



● After the enlargement is made, it is mounted on a single page of a small photo album. Identifying text is lettered in white ink or it may be typed, using white "carbon" paper or a silver typewriter ribbon in machine.



● For the closeups, the frame enlargements are photographed in an ordinary typewriter titler such as shown here. The still picture footage is then intercut with the live action film at point where frame enlargement was made.

The Family Album Comes To Life

A Novel Treatment In The Presentation Of Movies Of The Family Growing Up

By EDITH KERWIN

IMAGINE the effect that a photograph in your family photo album would have if, as you looked at it and reminisced the incident connected with the picture, it suddenly assumed natural color and came to life. What could be more effective and startling to your home movie audience then, if snapshots of your children and other members of your family were made to come to life on your home movie screen?

Here is a novel presentation idea for family movies and especially of movies of the children growing up that, while not at all new, nevertheless has not been fully explored by amateurs whose movie making for the most part concerns recording the kids as they grow and progress from birthday to birthday. Much has been said and written in the past about the trite treatment of family movies. Most of us strive for novel and interesting ways in which to present our children's "growing up" reel. Often these are long and drawn out films of interest only to one's immediate family. Yet they can, with imaginative treatment, become highly entertaining to any audience. Here, then, is where the photo-album-come-to-life idea can be most attractively applied. On the screen a shot of the album page or the photo is seen, then suddenly the photo assumes life and color. Here is how you may apply this treatment to your family films:

Begin by making a medium shot of Mother and Dad (or whomever you choose) seated in the living room and looking at a snapshot album. Allowing sufficient footage to enable your audience to grasp the situation, cut to a medium shot of the same scene, then to a semi-closeup, with camera shooting over shoulders of the couple and

focused on the album page which is suitably inscribed with data as to the incident and age of the children pictured, etc. If you have a home-made dolly, excellent use of it can be made here by dooming the camera forward and having it come to rest, focused on the album page. Lacking a dolly, a child's express wagon, tricycle or a tea cart may be used.

As an alternative to the dolly shot, just cut directly to a closeup of the picture in the album, photographing it in a typewriter titler. Actually, what you must do first is make frame enlargements from your movie scenes and paste them in your photo album or, as stated above, film them in your titler. The static movie shots will later be spliced to the scenes at the point where the frame enlargement was made, so that the illusion of the scenes coming to life will be genuine.

To lend further authenticity, make additional "atmosphere" shots of Mother and Dad enjoying the pictures in the album, which you will cut back too frequently in the final editing of your film. Especially important, where new locales or pictures of later dates are to be introduced on the screen, will be to picture Mother and Dad turning the album page to the next, thus forming a logical transition to introduce the next album photo in closeup and, of course, the live action sequence that will follow it.

There are other ideas which may be followed in presenting the photo album pictures. One is to picture mother cleaning out an old trunk in the attic and coming across an old album that awakens memories, as occurred in the theatrical movie "Margie." She stops to browse through the album, and the camera dollys in, or the closeup technique is followed, as previously described, to secure the footage that will tie in with the live action scenes. Still another idea is to picture the child's grandparents looking through the album. Using either of the last two suggestions leaves the child's father, who is invariably the cameraman, free to take the pictures.

The album pictures, of course, should be especially prepared from the movie footage already taken and which comprises the record of your child or children. First, select the footage which is to comprise the complete reel by reviewing accumulated reels of your subjects made at various times and culling out all but the most perfect and interesting scenes. Arrange the selected scenes in the order in which eventually they will be spliced and select the first frame of each for enlargement.

You can make the enlargements yourself or have them made by a photo studio. The Eastman Kodak Company offers a very efficient enlarger for 16mm.

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• "Stairway To Heaven" is replete with many cinematic tricks given fresh treatment. Notable is one sequence depicting David Niven suffering from hallucinations in which other players suddenly "freeze" in their action. It's an easy camera trick which the amateur can do for a novel effect in his movies.

MOVIE ANALYSIS

By ELI WILLIS

"STAIRWAY TO HEAVEN"

Written, directed, and produced by Michael Powell and Emeric Pressburger. Photography by Jack Cardiff. Starring David Niven, Raymond Massey, and Roger Livesey. In Technicolor.

★ UNUSUAL movies are always stimulating screen fare for the home movie maker. *Stairway to Heaven* is not an exception. It offers a wealth of cinematic ideas for the amateur who wishes to enliven his own productions with imaginative effects.

A rather whimsical psychological-fantasy, the story offers a springboard for many striking cinematic tricks. An RAF pilot, David Niven, miraculously escapes death in a plane crash. Haunted by very vivid hallucinations of the Other World, he envisions "heaven," claiming that he should be "there" instead of on earth. The story develops to a striking climax with the scenes about equally divided between reality and the pilot's dream-heaven.

The use of Technicolor in *Stairway to Heaven* suggests for the amateur a practical movie effect which he can use. All the Other World scenes were shot in black-and-white; the real world scenes were photographed in color. This gives a clear visual distinction between David Niven's dreams and reality.

The amateur can readily adopt this trick. For example, suppose he wishes to show a child sitting by the window on a rainy day and daydreaming about all the things he could do if the weather was better. The shots of the child can be taken in color. Intercut could be scenes of his dream, photographed in black-and-white. He may be pictured playing baseball, swimming, playing tag, and so on. And through the medium of black-and-white film, the audience will quickly grasp which scenes are the "real thing" and which represent the child's dreams.

Another effect in which the amateur will find interest is this film's use of "stop-motion." When David Niven is in the throes of hallucinations, everything else around him comes to a halt. Time stops. One humorous scene, for example, shows the WAC and a Doctor playing ping-pong. In the middle of the strenuous game, they suddenly "freeze" to a standstill. The effect is hilarious.

The amateur can duplicate this effect quite simply in his

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● In summer evenings, movie club members often gather out of doors in the garden of some member's home. Here a group listens attentively to a discussion of new gadgets and equipment.



● Considerable fun and a great deal of practical experience is gained by movie club members in the production of club pictures. Above a group of Long Beach Cinema Clubbers ponder a shot before starting camera.

CINE CLUBBERS HAVE FUN!

If You're Not A Member Of A Cine Club, You're Missing A Lot Of The Fun That Goes With This Hobby Of Making Movies, And A Lot Of Helpful Experiences, Too

By ROBERT WAGNER

IF YOU LIKE your hobby of making movies, you are tentatively eligible for membership in one of the most enjoyable organizations in the hobby world—your local amateur cine club. If you are not already a member of a club, you're not only missing out on a lot of fun, but also the opportunity to learn a great deal about making movies.

Movie clubs everywhere are enjoying unprecedented growth. Several clubs in the United States now boast memberships of over 400 dues-paying cinebugs. And while some of the smaller clubs have been obliged to curtail membership because of limited clubroom accommodations, new clubs are springing up everywhere so that any movie amateur wishing to affiliate with a group of fellow amateurs, will find his application welcome. If you find your local club has a waiting list, you can easily start a club of your own.

Amateur movie clubs are not strictly an American idea. Clubs of amateur movie makers were organized in England and in France long before cinefilming became a popular hobby here, and although forced to curtail or abandon their activities altogether during the war, European clubs are fast returning to pre-war status. Some very active amateur clubs are also in Australia, New Zealand, and in Canada and new clubs are reported springing up in South Africa and in South American cities.

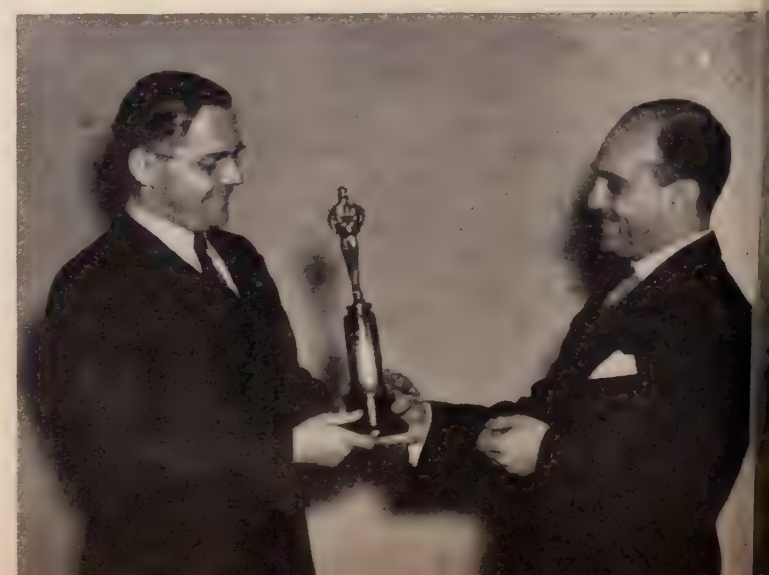
What the movie club offers the amateur depends a great deal on what he puts into it himself. Far too many join clubs and fail to take an active part in their activities. There is more to be gotten out of a club membership than merely looking at the other fellow's pictures. The member who does not make pictures and willingly show them at club meetings, who does not earnestly enter into club competitions, is not getting out of the club the things for which he joined it.

About seventy five per cent of the clubs hold meetings once a month. The remainder generally have two sessions a month—once every two weeks. Meetings invariably take place evenings in some hall or auditorium convenient both in location and in rental fee. Dues, which are payable in advance, usually range from 3 to 5 dollars per year, with few clubs, if any, demanding initiation fees.

A current trend among clubs is to dispense with the business affairs at regular meetings, holding special quick business sessions on another date at which time only the officers and directors attend. This makes for more interesting meetings, enabling the entire evening to be devoted to screening pictures, discussions, or a guest lecturer.

While the main object of a cine club is to encourage the making and showing of amateur films, club programs often embrace a wide variety of activities which, in the

● Every amateur movie club holds at least one contest each year in which the best movie making efforts of its members are rewarded with handsome trophies, certificates or medals as prizes.





● The big annual gala show is one event eagerly looked forward to by cine club members. At this time the best films made by members are screened, prizes are awarded and the public given opportunity to view local amateurs' efforts.

end, contribute to this objective. One of the most popular events is the quiz session at which time problems put in writing and placed in a question box are given attention by the club's "experts." This is a highly effective way to advance the education of members in the ways of better picture making.

Guest lecturers, of course, when they are available, are a welcome program highlight. Often it is possible to secure the services of representatives of various film and equipment manufacturers to lecture before club groups. Ansco and the manufacturers of Weston Meters as well as General Electric Company have gladly arranged lectures for clubs when representatives were conveniently in the vicinity.

One service a cine club should, and most generally does, offer its members is that of analysis and criticism of members' films. Some clubs set aside a special meeting night which is devoted to screening films submitted by members. The more advanced and experienced members of the group analyze each picture and suggest means of improvement.

Closely allied to this type of program material is the screening of films for study. These include professional as well as amateur films. Home Movies maintains a modest library of 8mm. and 16mm. films, produced by amateurs, most of them prize winners, which are available on free loan to established clubs. These films constantly make up part of club programs all over the nation each month and afford other amateurs opportunity to study the quality of photography, editing, titling, etc., that contributes to prize-winning movies.

In connection with this activity, many clubs maintain their own film libraries consisting of members' films augmented with prints of commercially made pictures such as those produced by Castle and Official Films. These are generally available to members to be taken home and screened.

A popular event for many clubs is "gadget night." On this evening, members bring to the meeting gadgets and accessories which they have built and demonstrate them before the assembled members. This affords new members opportunity to get into this interesting phase of the hobby by studying and taking ideas from gadgets made by more advanced members.

Once a year, many clubs hold what is known as "auction night" at which time members having odds and ends of equipment and accessories they no longer need, bring them to the meeting where they are auctioned off to others who can use them.

Many clubs afford a special service to members in the maintenance and rental of equipment such as lights, tripods, projectors, titlers, and editing equipment. Rockford (Illinois) Movie Makers, for example have projection equipment available to members. A charge of $1.00 is made for use of the club's 8mm. projector for a period of 24 hours. A 16mm. sound projector is available for a fee of $2.00 for the same period. The charge, which is indeed nominal, aids the treasury and contributes to the general upkeep of the equipment.

In the picture making activities, almost every club offers inducement to keep its members busy using camera and film. Filming excursions and field trips are regular activities and of course, every club undertakes at least one club production each year in which all members participate, either as cameramen or technicians, or as actors or technical assistants. Some clubs throw open the choice of a story or filming idea to the members, then, selecting the best, set about filming it. Sometimes, the plan calls for any and all members to shoot the picture, with the finished films to be entered in competition for a special club prize. Often the competition is divided between the eights and the sixteens, so that one group need not compete with the other.

A popular competition for movie club members that has met with considerable success is what has erroneously been termed the "50 foot uncut film contest." Originating with 8mm. cine clubs, the contest involves shooting a complete picture narrative on a single roll of film without benefit of editing of splicing. Except for the lone splice in the middle joining the two 25 foot lengths of 8mm.

● *Continued on Page 188*

● The question box is a popular and highly educational program feature for movie club meetings. Questions deposited in box by members are answered by the more experienced members of club.



● Like this group of Miami Movie Makers, amateur filmers enjoy getting together on outings and filming expeditions. "Join your club and see your community through a camera viewfinder" is a popular club motto.





● A typical double system layout for 16mm. sound film production. The sound recorder is located on table at right of man with headphones who operates the "mixer." Motors operating recorder and camera are interlocked for synchronized recording of both picture and sound.

How Sound Movies Are Made

First Of An Informative Series Of Articles Exploring Sound Film Production Methods

By WILLIAM J. BORNMANN

SOUND holds such great promise for home movies of the future that more and more amateurs are showing increased interest in the methods and systems by which sound is recorded and reproduced for motion pictures. Even those, whose interest goes no further than owning and operating a sound projector, find that knowledge of sound recording principles tends to improve their movie showmanship as well as improve service obtained from equipment. Others, of course, hope someday to record their own sound movies.

Few people examining a sound track on motion picture film really understand just how much work and technical equipment was employed in making it. A series of articles which will appear in Home Movies, of which this is the first, will endeavor to explain the principles of sound on film recording to the layman, so that he may have complete understanding of just what happens when a sound film is made, from shooting the picture, recording, cutting, etc., until the film is finally ready for projection.

Exactly what happens when sound is recorded photographically on film? First we know that sound sets up a series of waves in the air. Recorded sound is the result of capturing the impulse of these sound waves on a fixed medium so that they can be reproduced later with all the fidelity of the original sound.

Let us take, as an example, a person whistling. The whistling produces 5000 sound vibrations per second. When these air wave vibrations strike the diaphram of the microphone, they cause it to vibrate 5000 times per second. These tiny vibrations are translated into electrical impulses which proceed along an electric cable to the amplifier where they are built up to sufficient strength to actuate the recording mechanism.

There are several different types of recording mechanisms for sound on film recorders. For the sake of clarity only one of them will be explained here as the principle is virtually the same in all. Referring to Fig. 1 on page 172 we find that the recording unit involves a light source, also a lens which focuses this light on a tiny slit or aperture which remains constant in width. Immediately in front of this aperture are two thin metallic ribbons which are controlled by sound coming through the microphone, the ribbons open and close, depending upon the velocity of the impulse, and admit more or less light through the slit which passes on to the next lens of the optical system which in turn focuses the light sharply upon one edge of the motion picture film as it passes through the recorder.

Now to get back to the 5000 air

● *Continued on Page 170*

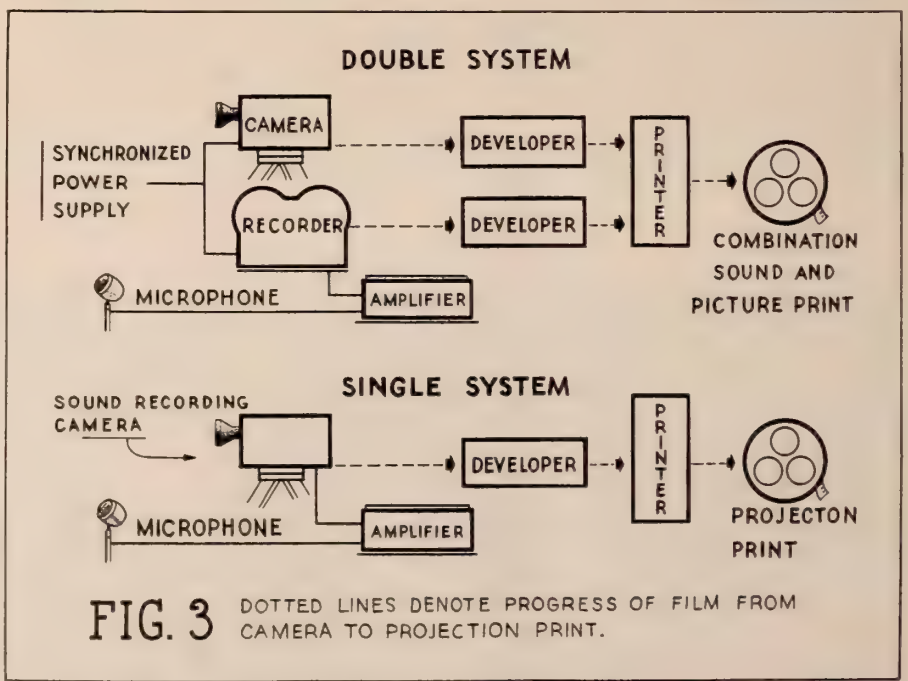


FIG. 3 DOTTED LINES DENOTE PROGRESS OF FILM FROM CAMERA TO PROJECTION PRINT.

● Diagrams above explain the double and single systems of sound film production. In the first, sound and picture are recorded on two separate films which are combined later to make the screening print. In the second, sound and picture are recorded on the same film, a system used mostly by newsreels.



● The above 16mm. frame enlargements from Arthur H. Smith's Kodachrome photoplaylet, "Legend Of Lost Cove," reveal the care and preparation that went into this costume picture plus the fine pictorial photography. In the upper left corner is a frame from one of the many lap dissolve transitions which contribute to the story's interest and entertainment qualities. Story concerns a buried pirate treasure chest which brings death to seven before it is finally recovered centuries later by a couple holidaying at the beach. Note how camera was kept close to the action in all scenes.

MOVIE OF THE MONTH

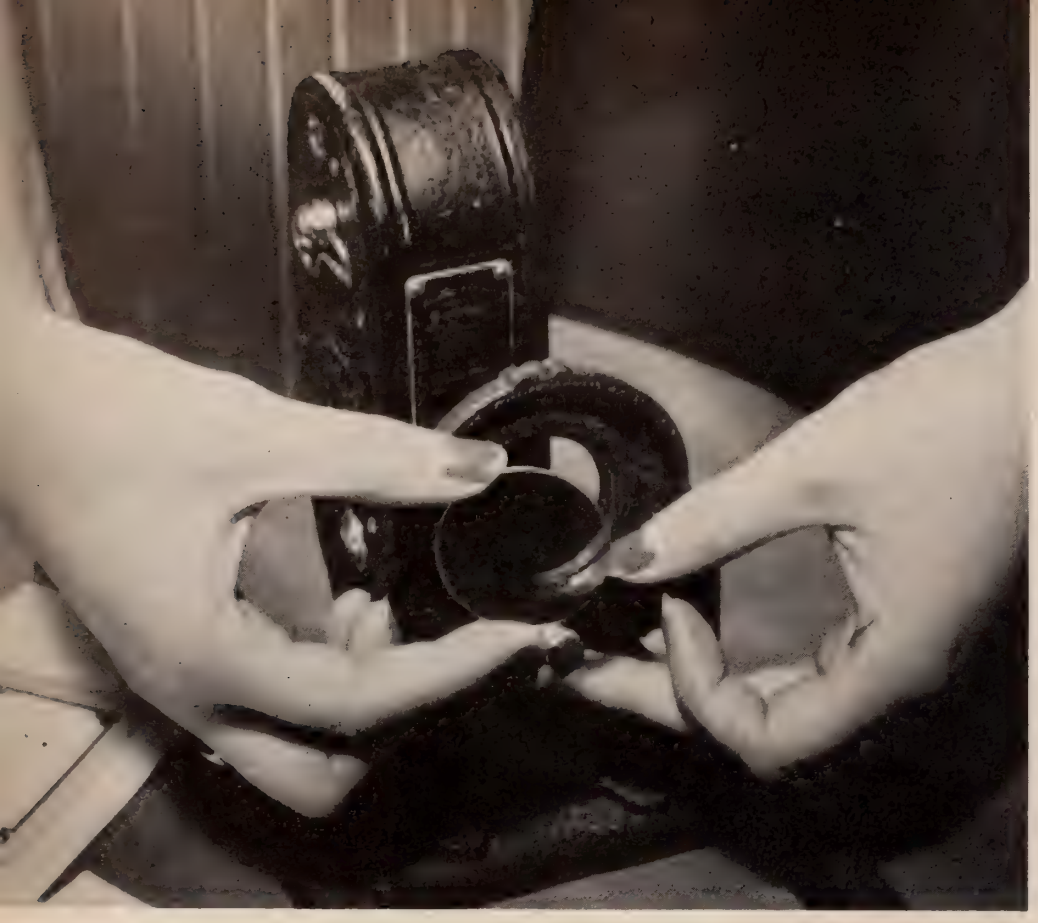
By J. H. SCHOEN

PIRATE gold and the curiosity of a woman furnish the plot for *Legend of Lost Cove*, the editors' choice for The Movie of the Month for March. This 350 foot 16mm. Kodachrome picture is a production of The Silver Screen Players, a small group of enthusiastic cine amateurs headed by Arthur H. Smith of San Francisco. Smith is credited in the titles with the photography as well as collaboration with Robert L. Harrison and Norman Woodward in writing the original screenplay.

Every aspect of a mature motion picture has been worked into the film, beginning with the opening titles which are artistic and professional in treatment. Photography, direction and the cutting of the picture are likewise exceptionally well handled. The shooting script obviously was well planned in advance, for much of the editing had its beginning in the skillful photography as, for example, in the several lap-dissolves which advance the story from one episode to the next with a smoothness usually associated with professional photoplays.

The story begins with a young couple in bathing suits basking in the sun on a beach. The man is asleep and his girl companion takes the opportunity to go for a stroll. Climbing over a cluster of rocks that extend into the sea a short distance away, the girl suddenly comes upon the body of a man face down in the surf, and notes that his right hand is badly torn and bleeding. This episodes introduces the fact

● *Continued on Page* 186



● Auxiliary lenses are most commonly thought of in terms of title making. It's the auxiliary lens in the bracket before your camera that makes it possible to photograph at distances less than twelve inches. Flowers, insect and small animal life and other small objects may also be filmed with aid of the typewriter titler equipped with auxiliary lens.

Auxiliary Lenses And What They Can Do For Your Movies

When You Want To Shoot An Ultra-closeup Or Make A Title, It's An Auxiliary Lens Placed In Front Of Your Camera Lens That Will Make The Shot Possible

BEFORE the beginning amateur has progressed far with his movie making, he encounters the term auxiliary lens—or supplemental lens which is the same thing. He is told that in order to photograph titles with his camera he will need to place an auxiliary lens before his camera lens. Shooting flowers, small animal life and other minute objects at close range will also call for use of the auxiliary lens.

Auxiliary lenses are single lens elements that are easily obtainable from a number of sources, as the reader has been told countless times in these pages. They may be had from some camera stores, from optical supply houses and the lenses from inexpensive dime store spectacles also serve the purpose.

Dr. A. K. Baumgardner, one of Home Movies' advisory editors, in an earlier issue of this magazine, stated that an auxiliary lens should be considered in terms of potential power with a complete knowledge of what it will do. There is no mystery about the rules of lens adaptation. It is a definite science and is the heart of our hobby. All equipment is built around the lens system of the camera and every accessory or appliance which we use for the purpose of producing efficient results with that lens system. Our light control, shutter speed, emulsion speed and all other factors are rated in terms of lens adaptation. With a given standard for a lens system, these other factors must be in proper relationship. When we alter any one of these, we must alter the others to correspond.

If a camera lens is set for infinity, and it is desired to photograph an object 40 invhes from the camera, we must use an auxiliary lens of 1 diopter. If the object is 20 inches away, we use 2 diopters. For 13 inches we use 3 diopters. Thus, in accordance with the system of the wave theory, is the artificial means of rendering those rays parallel before entering the lens of the camera. Many amateurs are bewildered many times about the proper placing of the auxiliary lens and for those who have not yet had the opportunity to experiment successfully with auxiliary lenses there is a little advice which may be well applied. The important factor to consider is the distance of the auxiliary lens to the object, computing it according to the above system.

Theoretically, it makes no difference how far back the camera lens is from the auxiliary as long as the distance is correct from the auxiliary to the object. You will note that we say theoretically because it is not *practical* to have it too far away from the camera lens. The reason for this is that even though the focus will be sharp with the camera lens some distance back, there will be introduced reflections and highlights from the auxiliary itself. For this reason it is advisable to place the auxiliary as close as possible to the camera lens.

An experiment to prove this point may also be made with a simple magnifier. Place a magnifying glass at the proper distance from any object to bring it into sharp focus, standing it upright in a fixed position before a printed page will do. Now back up across the room to any distance and you will note that the object still remains sharp because the rays of light passing through are parallel. This is a valuable tip for those pictures in which you wish to show someone using a magnifier to view a specimen of interest. If the focal length of the magnifier is determined and the distance maintained from the object to be magnified, then it can be photographed clearly.

Many amateurs obtain assorted lenses from various sources and could use them for auxiliary lenses if they could only compute their power. Simple spectacle lenses or inexpensive magnifying lenses are often satisfactory if properly used. There is a simple method of computing the power in order to

● *Continued on Page 176*

APPROPRIATE for your movies of spring or the coming Easter season is the title background photo on opposite page by Harold M. Lambert. Shoot it at a distance of 30 inches, using a 1¼ diopter auxiliary lens before the camera lens.



Experimental Cine Workshop

- GADGETS
- TRICKS
- SHORTCUTS

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

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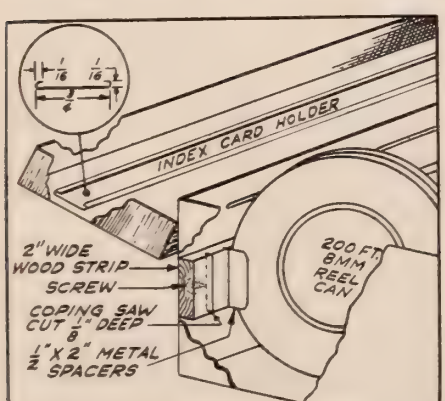


8mm. Reel Case

An inexpensive fishing tackle box can easily be converted into a fine 8mm. reel case of extra large capacity by discarding the movable tray (that lifts up, and out, as the box cover is raised) and replacing it with two wooden strips that have been divided, by metal spacers, into sections wide enough to hold 8mm. reel cans.

The two strips of wood, about 2" wide, (the thickness and length depends on the size of the original fishing box) are divided into sections, and thin slits, ⅛" deep, are cut into the wood with a coping saw; then sheet metal strips, ½" wide and 2" long (with rounded edges) are forced into these slits to form the sections that hold the reel cans.

The completed strips are then screwed to the inside of the fishing box, a metal index card holder is made from a 1" strip of thin sheet metal and soldered to the inside of the cover, and the whole unit is given a coat of enamel. The case in the picture holds 17 200-ft. 8mm. reel cans, an amount sufficient to hold 3400 ft. of 8mm. film.—*George J. Lidra, Cicero, Ill.*



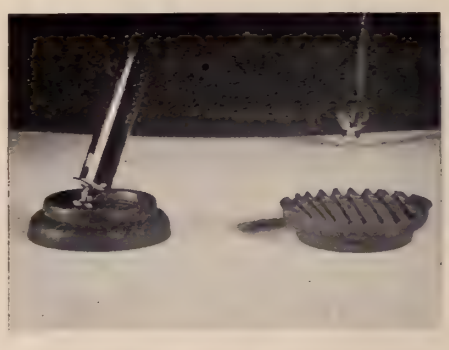
Film Dryer

If you process your own movie film, you can hasten the drying of your film if you will play the breeze from an electric fan on your drying reel. By attaching small panels of cardboard to every third or fourth rung in the reel, these will catch the breeze and cause the reel to turn, relieving you of the need to do this by hand.—*Fred Grazer, Oakland, Calif.*



Invitation Card

Movie amateurs who entertain a great deal with home movie shows will find that a printed invitation card, attractively illustrated, will be appreciated on the more or less formal occasions. A substantial quantity can be printed and used for all shows. Reproduced here is an invitation card I recently had printed and which is mailed out to friends whenever a program of pictures is to be screened at our home.—*Stanley Jepson, Bombay, India.*



Non-Slip Tripod Tips

Rubber cups from the dime store such as used under furniture casters also serve as handy non-skid bases for tripod legs on smooth floors, cement walks, etc. They also prove useful when placed beneath tips of tripod legs when filming on beach or desert, preventing tripod from sinking into sand.

A series of grooves made on the bottom of the cups with a triangular file or cut with a sharp knife, as shown in illustration, will provide a good gripping surface. — *George Carlson, Chicago, Ill.*

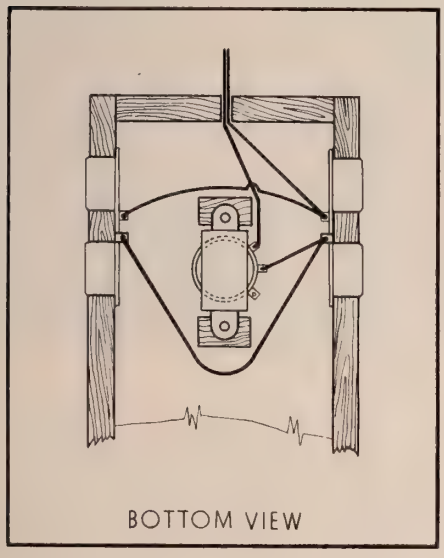
Quickie Lens Shade

A lens shade can be made from a paper cup in an emergency. Cut a hole in the bottom and black the inside with black ink. A twist of cotton wrapped around a toothpick makes an excellent swab for painting the inside of the cup. The hole cut in the bottom must fit the lens rim snugly so that the shade will be held securely. If the height of the cup causes it to cut into the field of the lens it may be cut shorter. —*Mak Clements, Las Cruces, New Mexico.*



Foot Switch

A very efficient foot switch can be built from a so-called "dimmer" switch as generally used in automobiles and available at any auto supply store for approximately 40 cents. Cut out a wooden baseboard about 9 by 4 inches in size, two side pieces in the shape as pictured in above photograph, and one front piece about 3 inches high. The cover is cut from a piece of sheet metal and bent to fit over this wooden box. In each of the side boards cut two openings to take a duplex wall socket. Drill a hole in the sheet metal top wide enough to give the button of the switch



a little leeway and a small hole in the front board for the cord. Mount the switch onto the base by means of two wooden blocks and wire as shown in diagram above.

This foot switch eliminates a lot of fuss and bother when setting up lights for indoor filming. Instead of running all over the room and turning on the individual lights, it is possible to turn all photofloods on or off with a single step on the foot switch. I have used up to four No. 2 photofloods with safety on one circuit fused for 20 amperes.—*Paul Fleck, Maywood, Calif.*

Title Backgrounds

The artistic, constantly changing symetrical patterns of a toy kaleidoscope can be utilized to good advantage in the form of a novel movie sequence or action background for titles, closely resembling the fascinating and little explored field of photography through a microscope.

The kaleidoscope is used in conjunction with the regular title-making apparatus, being centered perfectly with the auxiliary lens of the titler and illuminated from the rear by a number one photoflood lamp or other strong light source. For precision results, the kaleidoscope is held in place by some sort of a support device which permits its easy rotation without disrupting the alignment with the camera lens.

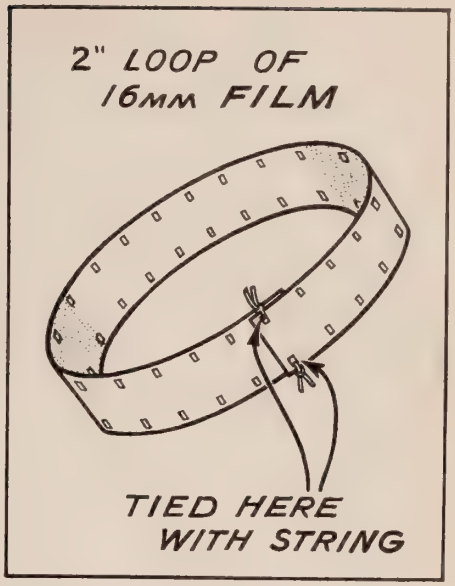
As the camera is being operated, the barrel of the kaleidoscope is slowly rotated, causing the endless variety of patterns for which the device is noted to take place. Results are especially superb when Kodachrome is being used.

Titles, if desired, may be superimposed by usual double-exposure methods.—*James R. Oswald, Chicago, Ill.*

Editing Aid

If you lack the recommended editing board with numerous receptacles for holding your film strips, or if you otherwise encounter difficulty in keeping your separated scenes in order ready for splicing, make up a number of two-inch loops or bands from short lengths of discarded film or leader, joining the ends together by means of string or thread inserted in the sprocket holes or with a hand stapling machine, where such is convenient.

Use of the white leader strip is to be preferred over discarded film, first because it may be more readily distinguished from the regular film which it will hold, and also because the loops may be easily numbered from 1 on up as a means of identifying each film strip. In use, the film strip is coiled

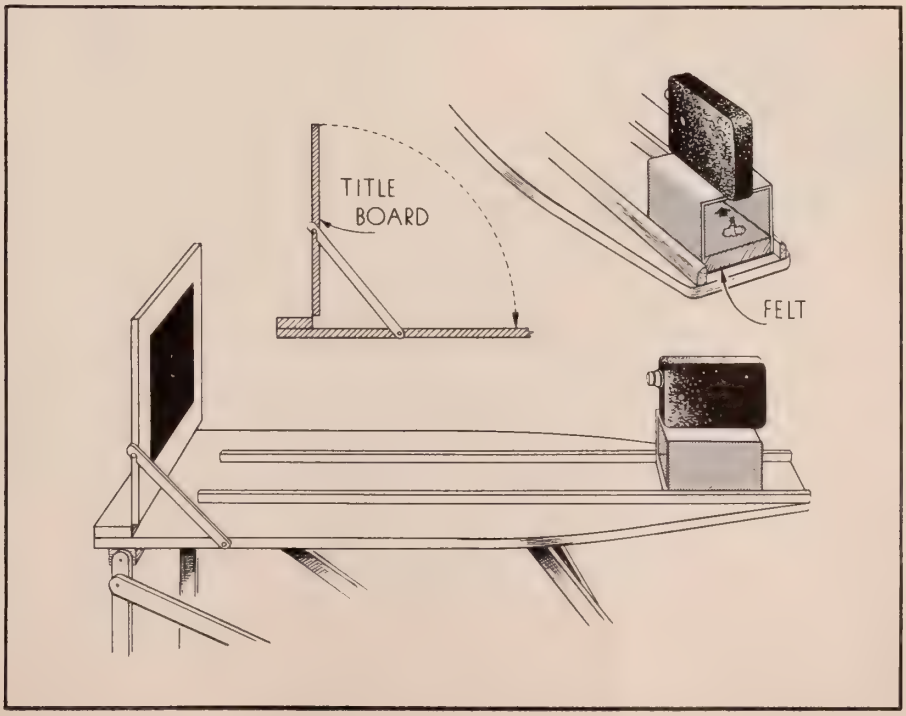


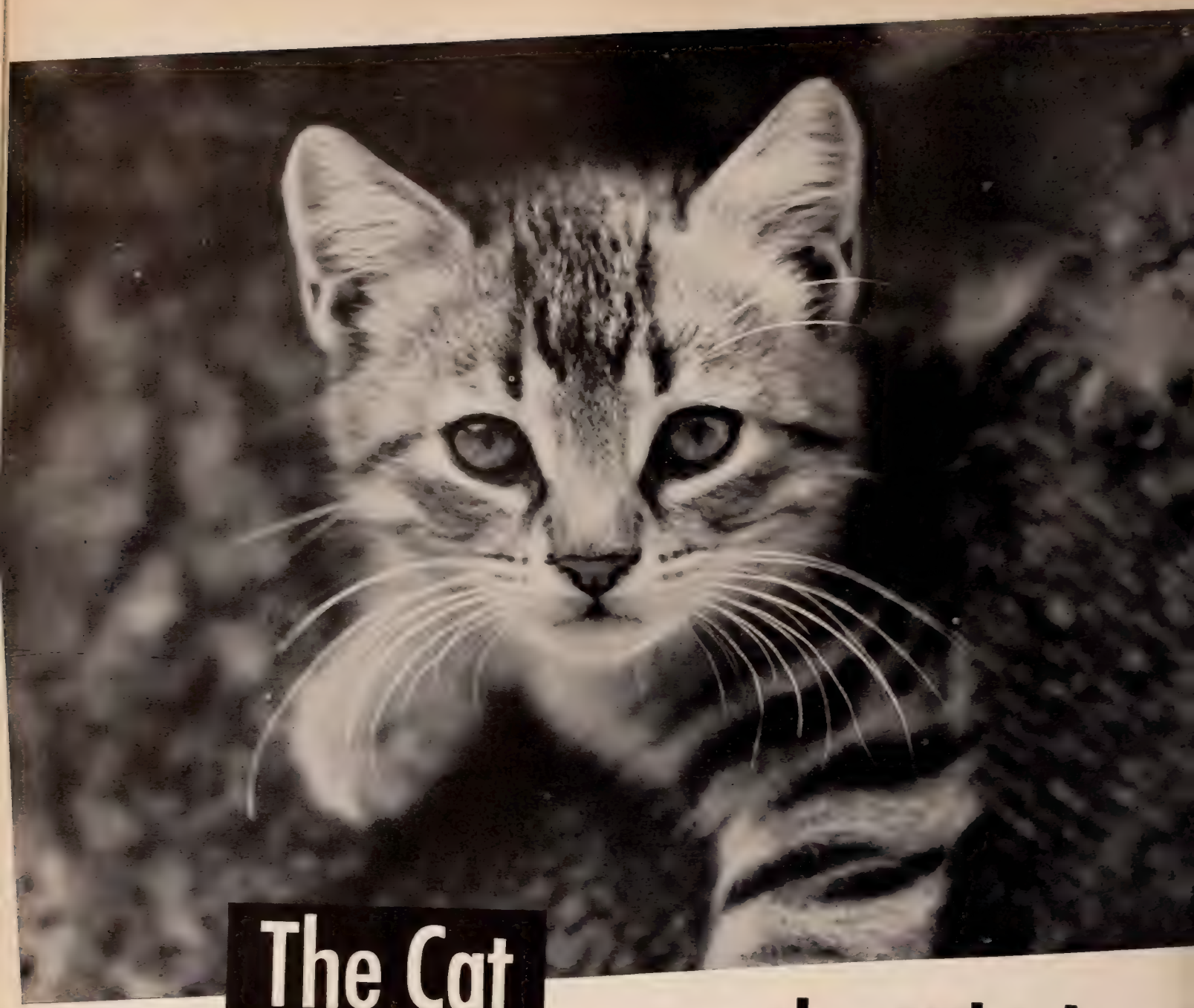
in the usual manner and placed within the loop. It will expand, when released, and remain secure within the loop. Moreover, this idea has some advantage over many other types of film strip holders in that the film strips may be tossed into a storage box without coming unraveled in the event you wish to store them overnight before the editing job is fully completed.—*Sylvia M. Seckendorf, Brooklyn, N. Y.*

Ironing Board Titler

An ordinary ironing board—the kind that may be folded up and tucked away in the broom closet—makes an excellent base for a home titler. The sketch shows the additional features necessary to convert such a board to a titler that will produce zoom effects and others, depending to what length the individual amateur may go in constructing the title board or title card holder. Sketch below

• *Continued on Page* 194





The Cat ...or the Whisker?

THE illustration above is the *actual size* of the field covered by a focusing 16mm. Ciné-Kodak standard lens at the minimum camera-to-subject distance of 2 feet. A real close-up! . . . particularly when you consider that the image of this 6½ x 8¾-inch field will be projected many times life size on the average movie screen. But shots like this are only the first step to really close-up filming. For, with a focusing 16mm. Ciné-Kodak and the accessories described on these pages, you can move way in for close-ups of subjects as tiny, if you will, as the proverbial cat's whisker. Comparable, and even greater, magnification can be obtained with focusing "Eights" and the accessories provided for these cameras.

Yes, there are several ways for you to add *ultra* close-ups to your bag of movie magic through a choice of easy-to-use Ciné-Kodak Lenses and Lens Attachments. You'll find details across the page—but for the full story for your movie camera, better see your Kodak dealer . . . or write Eastman Kodak Co., Rochester 4, N. Y.

HOW SMALL IS A CLOSE-UP?

HERE'S the minimum width of field with each Ciné-Kodak close-up accessory in use on Ciné-Kodak Magazine 16. Telephotos and Lens Attachments are also available for other focusing Ciné-Kodaks—including the "Eights."

	INCHES
25mm. f/1.9 (standard)	8¾
Portra Lens 1+	5½
Portra Lens 1¾+	4⅜
Portra Lens 2+	4
15mm. (wide-angle)	3⅝
Portra Lens 3+	3¼
Portra Lens 3¾+	2¾
152mm. f/4.5	2⅝
102mm. f/2.7	1¾
50mm. f/1.6 (or f/3.5)	1¼
63mm. f/2.7	1¼
Lens Extension Tube Outfit	3/64

Screen close-ups with magnifications up to 8,000,000 times real life size through these Ciné-Kodak Accessories!



YES, with a Lens Extension Tube Outfit and Ciné-Kodak Magazine 16, you can reduce coverage to .031 by .042 inches, and obtain movies that you can show on screens up to 7½ by 10 feet—over *eight million* times as large as the original movie target! A magnification, incidentally, that is far greater than you'll ordinarily require even in ultra close-up filming. But with this and other accessories, you can obtain other magnifications—the fragile beauty of a single blossom spread in full color across your screen . . . movie studies of minute machine parts or tiny insects . . . a variety of other special close-up effects. In Ciné-Kodak close-up accessories lies the way to real variety in your movie making!

Portra Lenses Supplementary lenses that boost the power of your standard lens are supplied in two styles . . . in W mounts that slip directly into the lens barrels of Ciné-Kodak 25mm. *f*/1.9 lenses in place of the lens hood, and as unmounted cells to fit any focusing lens as part of Kodak Combination Lens Attachments. Both types are provided in a choice of powers—1¾+ and 3¾+ in W mounts . . . 1+, 2+, and 3+ in the Combination Attachments. Ciné-Kodak Sixteens accept all five—for a wide range of magnifications. Each Portra Lens, of course, can be used to produce varied field sizes. Coverage decreases—and magnification increases—as you move in toward the subject.

Ciné-Kodak Telephoto Lenses Most 16mm. Ciné-Kodaks accept as many as six accessory lenses—five distance-spanning telephotos and a 15mm. wide-angle lens that, because it focuses down to but 6 inches, has close-in filming applications in addition to its wide-angle use. Ciné-Kodak Telephotos are equipped with built-in scales that provide the means for sharp focusing at distances as close as 2 feet with some lenses. And, for extreme close-in movie making, they can be extended beyond the focusing scale for field sizes so small and magnification so great that visual focusing and framing are required.

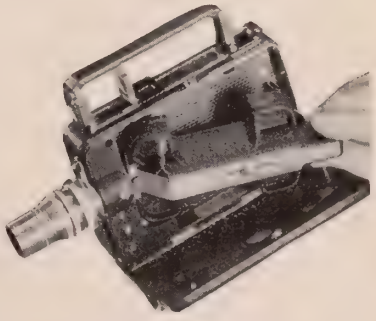


Lens Extension Tube Outfits Lens extension tubes, by increasing the distance between lens and film, step up the magnification produced by any lens accepted by the camera. Lens Extension Tube Outfits are supplied for the Ciné-Kodaks with which visual focusing is possible—Ciné-Kodak Special, Ciné-Kodak Magazine 16, and the Magazine 8. A complete outfit consists of tubes of various lengths and a holder that accepts standard and telephoto lenses. Through different combinations of lenses and tubes, various magnifications are possible—field sizes ranging down to those so minute that movie results resemble photomicrography.

Close-ups with Fixed-Focus Cameras Yes, even with fixed-focus Ciné-Kodaks, there's a simple way to obtain extreme close-ups from short camera-to-subject distances. Ciné-Kodak Close-up Attachment in Z mount slips directly over the lens mount of Ciné-Kodak Eight-20, Ciné-Kodak Eight-25, and the 16mm. "Model E," and helps dispel camera-to-subject nearness limitations in movie making with fixed-focus cameras. In use, the Close-up Attachment permits moving in as close as 20 inches for sharply focused movies of subjects as small as 6¾ inches in width. And the result—ultra close-in movie making that will add to your enjoyment of filming . . . ultra close-ups that will add to your audiences' enjoyment of your movies.

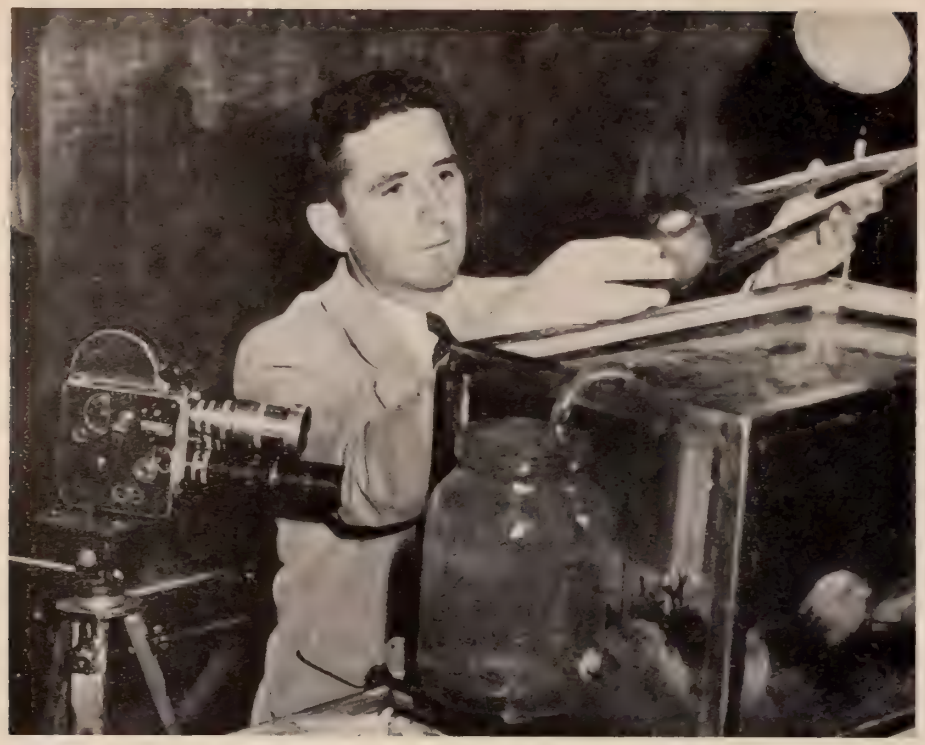


Visual Focusing with Magazine Ciné-Kodaks



The Focusing Finder—made in models for Ciné-Kodak Magazine 16 and Magazine 8—slips into the camera in place of a film magazine and, like Ciné-Kodak Special's built-in reflex finder, provides the preciseness of focusing and framing required in ultra close-in movie making. Focusing and centering are accurate and free from parallax, because you sight on an image formed by whatever lens is seated on the camera. Useful in any movie making with a magazine-loading Ciné-Kodak, the Focusing Finder is absolutely indispensable to filming with Lens Extension Tube Outfits or with telephotos extended beyond their focusing scales.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.



● The aquarium used by Virgil Ellsworth in staging marine life dramas, is dressed before shooting so that it will appear natural and a form of composition can be accomplished. Many of the photographic limitations, such as depth of focus, complimenting color, etc., can be corrected at this early stage before filming begins.

SEA LIFE MOVIES

Captive Sea Denizens Re-enact Life Dramas For Educational Film Maker

★ AMONG the combat cameramen participating in cinematography during the war and who planned a postwar future in the 16mm. field, few perhaps have made such forthright progress as Virgil Ellsworth. Ellsworth will be remembered for his exceptional color photography in the memorable *Report from the Aleutians*, first all-Kodachrome film made by the Signal Corps and released in 35mm. Technicolor for theatre screens.

Having formed his own independent 16mm. producing company to be known as Ellsworth Associates, Ellsworth has startled many more-experienced heads in the industry as well as educators with the first of his series of educational productions on marine life. Marked by the same photographic wizardry that gained for his *Report from the Aleutians* an Academy Award for the best documentary film of the year, are his recent productions that take the spectator below the surface of the sea and into the habitat of such interesting sea dwellers as the hermit crab, the sea urchin, the camouflage crab, octopus, and the stingray.

Unlike others before him who have sought pictures of these subjects by submerging in shore waters a camera enclosed in a watertight case, Ellsworth brought his subjects inland and filmed them leisurely under more favorable conditions in an aquarium supplied with fresh sea water.

Aided by a friend well versed in marine life, the rocky shores of Laguna Beach, Point Fermin, and San Diego were searched for interesting marine subjects which were then transported to Ellsworth's specially-built aquarium, there to be studied and filmed. Here the subjects and their natural habits were studied and catalogued as a guide to writing a shooting script. It was found that the marine life required some time to orient themselves in their new surroundings. They would remain dormant for days until finally hunger or, perhaps, simply curiosity would cause them to stir cautiously, then assume their natural habits.

Ellsworth's first short subject, *Seashore Wonderland*, aimed especially for the elementary classroom, begins by showing a typical shore scene with rolling surf breaking on the rocks. The camera comes closer to the rocks to show some of the snails, crabs and other marine life that live close to the surface. Others are shown in the pools of water left in depressions of shore rocks after a receding tide, and this sequence, the first actual closeups, introduces the ultra-closeup sequences that are to follow and which were filmed indoors in the aquarium.

Except for the vividness of color, the transition from outdoor to indoor locale is hardly noticed. The aquarium was carefully dressed with rocks, ferns, moss, etc., taken from the sea, so that not only does the picture show replicas of actual underwater formations, but the sea life, performing within this artificial stage apparently assume it to be real.

What Ellsworth has accomplished by bringing his subjects indoors is the reproduction on the motion picture screen of marine life in true colors. Others who have filmed the same subjects in their natural habitat, using watertight camera blimp or case affording use of camera underwater, never have been able to obtain natural color because of the diminished intensity of sunlight below surface of the water. Ellsworth's photography, on the other hand, is enhanced by use of artificial light of sufficient intensity to enable the camera to record subjects in their true natural colors.

The photography, however, is but one of the bright facets of *Seashore Wonderland*. The sparkling commentary

● *Continued on Page 175*



● Specimens are prepared in the laboratory for use in the aquarium. Much of the educational film work that Ellsworth has outlined for the future will be microscopic.

★

Closeups

★

Oliver Drake, who recently produced a colorful 16mm. documentary on the Palomino horse, is currently cutting his picture at Telefilm Studios, Hollywood. Picture will be released through Meridian Pictures.

★ ★ ★

William Wooten, Hollywood 16mm. cinematographer, probably holds the world's record for shooting the greatest amount of 16mm. commercial-type Kodachrome on a single production. In filming more than a thousand scenes for Admiral Pictures production of 12 musicals in their Stephen Foster series, Wooten used 30,000 feet of this film.

★ ★ ★

Dan Clark, former director of photography at 20th Century-Fox's Hollywood studios, is now an exclusive 16mm. cinematographer and president of United 16mm. Society. Currently he is shooting a series of 16mm. films in color on Yellowstone trails.

★ ★ ★

M. W. Carter, west coast producer of 16mm. films, has hied himself to Guatemala, there to shoot a series of short subjects for educational release.

★ ★ ★

Jerry Courneya, together with John S. Hyde, former Hollywood independent producer, has formed Courneya-Hyde Productions, a division of Radio Vision Corp. Just completed is first of series of 16mm. Kodachrome short subjects on archery starring Howard Hill. Firm's expansion plans call for entry into industrial and educational films field.

★ ★ ★

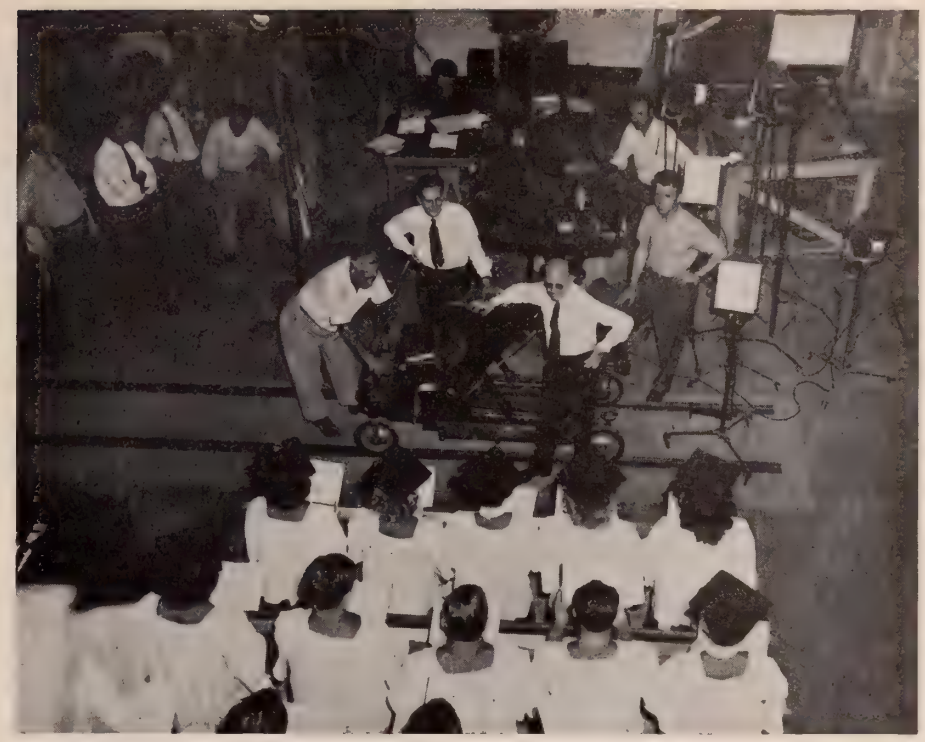
Tommy Braatelien and Ed Drews, producers of 16mm. short subjects, have closed a deal with The DeVry Corporation for the distribution of their 10-minute color and sound film, "Norwegian Folk Dances." Production, filmed in Los Angeles, features a cast of 35, and was first short subject to be filmed in the West on the new commercial-type Kodachrome.

★ ★ ★

Winters National Bank, Dayton, Ohio, is reportedly financing exhibitors of 16mm. films by financing purchase of projectors and other exhibition equipment. Exhibitors pay one-third down, balance on contract.

★ ★ ★

M-G-M Studio is reported now shooting many of its miniatures in 16mm., then blowing the footage up to 35mm. in order to get greater depth of focus.



● Pictured here is typical scene in Castle Films' studios showing the staff of technicians that must be employed in the production of a sound motion picture.

Why Professionally Made Movies Are Expensive

There's More To Making An Industrial Picture Than A Supply Of Film And A Camera

By WILIAM B. LAUB
Castle Films, Inc.

★ AMONG amateur home movie fans are business men who occasionally may have need of professional motion picture services for the telling of an industrial story, the training of salesmen or for general business publicity. The amateur camera fan is more likely than anyone else to assume that the making of a professional business movie involves little more than the cost of the film and perhaps a few actors. He knows how much it costs him to produce a reel or two of movies and all his estimates start from there.

Should he call in an industrial film producer and outline his picture needs, invariably his first reaction to the price estimate is a mild attack of apoplexy. What the average business man does not realize, of course, is that a 16mm. film producer, who must employ all professional technicians — specialists in all the dozen or more cine skills which go into a business film production — is faced with a payroll that would stagger the management of any ordinary business institution.

Even where most of the picture is to be shot out of doors, the producer must still employ a professional cameraman, duly accredited by the union, an assistant cameraman, electricians, a grip or stagehand, and both property and make-up men where actors are employed in the production. The director must have a union assistant, too. And with exception of the cameraman, whose union scale salary is a minimum of $60 a day, the average daily wage of all other technicians is $25. All this, of course, must not be construed as a diatribe against organized labor; it merely is intended to show the real picture of the professional producer's problems when he undertakes picture production.

Where the production calls for shooting inside a factory, for instance, he must rent costly lights, cables, and other equipment and employ a chief electri-

● *Continued on Page 179*

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

MINNEAPOLIS Cine Club is in the throes of arranging its big annual Spring Show, scheduled for sometime in April. Members' films are being previewed and re-reviewed in search for best possible screening material.

In meantime, this organization's very commendable "Showings for Shut-ins" service group is doing splendid work under the able guidance of Stephen H. Boyles with the assistance of Conrad J. Eliason, Oscar J. Haertel and John C. Lauber.

★

UTAH Amateur Movie Club of Salt Lake City held its February meeting at the home of Dr. S. Kenneth Robbins at which time several new members were received into the club. Mrs. D. H. Cameron, C. A. Thomas and Roy Fletcher contributed films for screening.

★

ROCKFORD (Illinois) Movie Makers' February meeting was devoted to presenting a full evening of prize-winning films. Screened were: "While the Earth Remaineth" by Frank Gunnell, a 1945 national award winner; "Kaleidoscopio" by Dr. Robert Machado, a 1946 national award winner, and "Magic Mush" by Eric Unmack of the Westwood Cinema Club, San Francisco.

★

TOPEKA Amateur Movie Makers elected new board of directors' members at its late January meeting. New board consists of: Steve Smith, chairman; H. W. Dille, recording secretary; Carl Clanton, corresponding secretary; Miss Gatewood Wagner, treasurer; Mrs. Mildred Fisher, publicity; and Robert M. Lingo, contests and awards.

★

GRAND RAPIDS Amateur Movie Club, at its last meeting, elected a committee composed of four couples to select a story and write the script for its 1947 club production. This club also has a committee that shows films to shut-ins confined to old peoples' homes, children's institutions and hospitals.

★

SOUTHWEST 8mm. Club of Los Angeles, at its February meeting, held its annual banquet and induction of new officers. President is Jim Wilson; vice-president, Cliff Moser; treasurer, Chuck Imsande; secretary, Irene Moorehead, and sergeant-at-arms, Jim Baker.

SEATTLE Amateur Movie Club's production committee has completed the script for its forthcoming club production and cameras are scheduled to begin rolling about March 1. Mrs. Theo Bradley and Bill Crock are assigned the leading roles in picture.

★

LA CASA Movie Club members of Alhambra, California, dined, then screened an excellent program of films at its February meeting at the Alhambra Y. M. C. A. Auditorium. Carl Thomsen of Los Angeles Cinema Club showed his prize-winning "Rambling Through British Columbia," and Fred Evans, from the Los Angeles 8mm. Cine Club, screened his "How to Win Friends and Influence People," an 8mm. prize-winning film.

★

PHILADELPHIA Cinema Club devoted its February meeting to screening a program of members' films, consisting of "New York World's Fair," by Elmer K. Esser; "Spring and Summer Plants," by Irwin P. Boesdhore; "The Effect of Dye Stuffs on the Temperature Rise of Fabrics Exposed to Light," by Richard B. Stehle; 'Yellowstone Park," by Belford Neff, and "Canadian Rockies," by A. E. Nichols.

★

LOS ANGELES Cinema Club had a capacity crowd of some 400 people at its February meeting which was highlighted by the showing of "Free Wheeling in Utah Parks," the thousand-dollar prize-winning film in Union Pacific Railway's 1946 contest. Picture presentation was highlighted by humorous running commentary delivered by its maker, Stanley Midgely, a new member of the club. A special event of the club's was the collaboration, at a later date, with the Los Angeles Breakfast Club, in presenting a special screening of member Carl Thomsen's 16mm. Kodachrome travel film, "Rambling Through British Columbia."

★

SOUTHERN Cinema Cub, Los Angeles, at its last meeting, installed John McCollum, president; Zenon Bonowic, vice-president; Paul Moscoe, secretary, and Gladys Van Winkle, treasurer. The club's annual contest was judged by members of nearby Montebello Cine Club and 1st award in the 16mm. class went to Zenon Bonowic for his "A Bum in Yosemite." Top award in the 8mm. group went to Walter Cummins for his "Christmas, 1946."

★

MILWAUKEE— Amateur Movie Society of Milwaukee currently has two teams in action—one 8mm. and one 16mm.—filming versions of the club's 1947 scenario production. The 16mm. group suffered a temporary setback when a member already essaying a star role, was called suddenly out of town. Substitute is being sought so filming may be resumed.

★

STAMFORD (Conn.) Cinema Club, at its February meeting, elected Harry Staples, president; George Valentine, vice-president; John Harnes, treasurer, and Jane C. Staples, secretary. Scheduled for the April meeting is a "One Man's Family" contest in which films depicting some phase of family life will be entered in competition by members.

★

BROOKLYN— Herbert Erles, program committee chairman of Brooklyn Amateur Cine Club, recently held a screening of 16mm. films submitted for showing at the club's forthcoming Gala Night. Erles selected "Safari" and "Vacation With Pay." Augmenting these two selections will be other films yet to be selected from among the winners of Home Movies 1946 contest and other national competitions.

★

METRO— Metro Movie Club of River Park, Illinois, is one of few cine clubs which meets weekly. One of the most popular meetings scheduled each month is Gadget and Clinic Night at which time members bring gadgets and accessories they no longer need and barter or sell them to other members. The Clinic session is devoted to questions and answers on filming problems.

★

LUMMUS Camera Club of New York City has revived its Cine division. At the cinebugs' initial meeting January 22nd, the group decided to hold a club contest to be concluded June 5th. Films to be entered in competition must be based on the theme "How I Spent My Week-end."

★

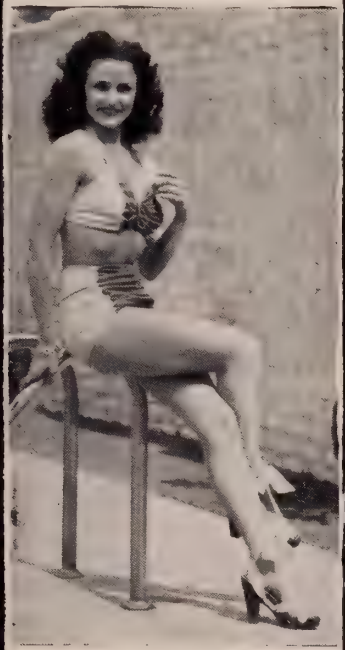
BAYONNE— The Amateur Movie Club of Bayonne, formerly known as the Bayonne Cine Club, began its eighth year last month. Newly-elected officers include John McHugh, president; Joseph Whiteford, 1st vice-president, 2nd vice-president; William L. Hummel, secretary; William H. Ruddy,

• *Continued on Page 194*

MOVIE-NEWSREEL SHOWS HOLLYWOOD CALIFORNIA



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LESLIE CHARLES
Appears in Reel No. 19

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Shanghai Today as this title indicates is a recently photographed impression of the post-war metropolis of the Orient now available in 8mm. and 16mm. through Castle Films' dealers. This new travel film pictures a densely crowded city and the interesting life of its people amid scenes which show old China contrasted with the new. Subject is available in two 8mm. and three 16mm. editions including one 16mm. edition in sound. Distributor is Castle Films, Inc., 30 Rockefeller Plaza, New York 20, New York.

Stephen Foster Melodies is a new musical film featuring the music of that great composer plus the winsome charm of Jeni Freeland, a wholesome bit of southern femininity who once captured a beauty contest as Miss Florida, and later officially made Miss Police Gazette as cover girl for that publication. Jeni sings the Foster Melodies midst typical southern settings. Subject is distributed by Official Films, Inc., 25 West 45th St., New York 19, N.Y.



Beanery Blues stars Ben, a new movie comedian, who hankers for a good steak, goes to a strange cafe where trouble starts the moment he is seated. The waitress, a dullard, spoils his appetite with a plate of scalding soup, and when the steak is brought to him, it's too tough to cut. But Ben finds a way to get even, takes a fire ax from the wall and proceeds to chop up the steak. After wrecking the joint, he goes home to dine on pork and beans. Produced by James Eckel, subject is available in 8mm. and 16mm. black and white or Kodachrome, also in 16mm. sound from Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood, California.





Shady Lady, featuring Charles Coburn, Ginny Simms, Robert Paige and Alan Curtis, is a comedy with music having plenty of appeal for family audiences. It is a breezy story in which a card sharper rescues reputations, and helps justice and happiness win out. Four fine songs also highlight the picture. Subject consists of ten reels and is available from the Bell & Howell Filmosound Library of United-World Films, Inc., R. C. A. Bldg., Rockefeller Center, New York.

★ ★ ★



That Night With You is a 9 reel musical comedy suitable for family audiences and starring Franchot Tone and Susanna Foster. In this merry musical mixup, Susanna, a young singer, gets role in a Broadway show and ultimately a husband. Lacking angel backing, she adopts a ready made "father," and hilarious romantic complications follow fast. Story is highlighted by five vocals from Susanna Foster. Subject is available from Bell & Howell Filmosound Library of United-World Films, Inc., R.C.A. Bldg., New York City.

You Bring The Ducks is a two-reel Hal Roach Comedy now available in 16mm. sound and starring the late Irvin S. Cobb, and Benny Baker. Cobb, a lover of outdoor life, decides to spend the day on a duck hunting expedition at the local gun club. Forced to take his nephew, Baker, along, his life is made miserable by Baker's blunders which develop many hilarious situations. Distributor is Commonwealth Pictures Corporation, 729 Seventh Ave., New York City 19, New York.



Castle Films—A new catalogue has been published by Castle Films, authorized distributor of U. S. Government visual aids, listing many new films released during the past year for school and industrial training purposes.

The catalogued collection of visual aids were produced by the U. S. Department of Agriculture, U. S. Office of Education, U. S. Navy and War Departments, U. S. Public Health Service, Civil Aeronautics Administration and Veterans Administration.

Castle Films offers the catalogue free to schools and industrial plants.

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Rodeo (Great Western Thriller)
Sailing the Skies (Sailplanes)
South Sea Sirens
Surfboard Riding in Hawaii
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How Sound Movies Are Made . . .

• *Continued from Page 156*

waves or vibrations, previously mentioned, we shall now refer to them as cycles per second or CPS. After the sound waves strike the microphone diaphragm and thus become electrical impulses which are later amplified, they are fed to the thin metallic ribbons of the slit which in turn vibrate or separate at the rate of 5000 CPS. The film, moving through the recorder, receives the light image on the sound track area which, upon development of the film, appears as a jagged line. Since sound film travels at the rate of 24 frames per second, there will be 5000 peaks on this jagged line within the space of 24 frames of film.

To reproduce the sound represented by this jagged line or sound track, the film passes through a "sound head" on the projector which converts the irregular line on the film to actual

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

BIRMINGHAM
- Evans Motion Picture Co. 2107 5th Ave., N. (3)
- Wilfred Naylor 1907 Fifth Ave. North (1)

CALIFORNIA

HOLLYWOOD
- Bell & Howell Filmosound Library 716 N. La. Brea Ave.
- Camera Craft 6764 Lexington Ave. He-0443
- Castle's Inc. 1529 Vine Street

LONG BEACH
- Tate Camera Shop 2819 E. Anaheim St.

LOS ANGELES
- Films Incorporated 1709 W. 8th Street
- Hollywood Movie Supply 4279 Crenshaw (Zone 13)
- Ralke Company 829 S. Flower St. (14)

CONNECTICUT

HARTFORD
- Inter Church Press Corp 17 May St.

DISTRICT OF COLUMBIA

WASHINGTON
- Bell & Howell Filmosound Library 1221 G St., N. W.

GEORGIA

DECATUR
- Popular Pictures Company P. O. Box 223

IDAHO

BOISE
- Idaho Library of Visual Education 811 Rossi St.
- Williams' Photo Service 1007 Main St.

ILLINOIS

BERWYN
- Colonial Camera Shop 6906 Windsor Ave.

CHICAGO
- Bell & Howell Filmosound Library 1825 Larchmont Ave.
- Bolotin Camera Exchange 729 W. Roosevelt Road (7)
- Films Incorporated 64 E. Lake Street
- Ideal Pictures Corp. 28-34 East Eighth Street
- Zenith Cinema Service 3252 Foster Avenue (25)

ELMHURST
- Eddy Films P. O. Box 335

MARYLAND

BALTIMORE
- Stark Films. 537 N. Howard St. (1)

MASSACHUSETTS

BOSTON
- Don Elder's Film Library 739 Boylston St., Dept. HM
- Claus Gelotte, Inc. Camera Stores 284 Boylston St., Opposite Public Gardens
- Frank Lane & Co. 5 Little Bldg.
- Wholesome Film Service, Inc. 20 Melrose Street

BROCKTON
- Iris Pharmacy 238 Main St.

QUINCY
- Stanley-Winthrop's, Inc. 90 Washington St.

MICHIGAN

DETROIT
- Detroit Camera Shop 325 State Street

ROYAL OAK
- Hy-Wilde Camera Shop 1029 S. Washington at Harrison Ave.

NEW JERSEY

ELIZABETH
- Elizabeth Photo Supply & Service 106 Franklin St. (1)

PASSAIC
- The No-Wat-Ka Co. 257 Main Avenue

ROSELLE PARK
- Union County Film Service 130 Chestnut St.

NEW YORK

ALBANY
- Hallenbeck & Riley 562 Broadway (7)

BALDWIN
- Eastern Film Supply Co. 2 Westminster Road

BROOKLYN
- Reed & Reed Distributors Inc., 7508 Third Avenue (9)

BUFFALO
- Hans Unfried 3104-06 Main St. (14)

NEW YORK CITY
- Bell & Howell Filmosound Library 30 Rockefeller Plaza
- Commonwealth Pictures Corp. 729 - 7th Ave.

NEW YORK CITY—(Continued)

- Films Incorporated 330 W. 42nd St.
- Haber & Fink, Inc. 12-14 Warren St.
- King Coles Sound Service 340 3rd Ave. (Zone 10)
- Medo Photo Supply 15 West 47th St.
- Mogull's Films & Camera Exchange, Inc. 55 W. 48th St. (Radio City)
- National Cinema Service 69 Dey Street
- Nu Art Films, Inc. 145 West 45th Street

OHIO

CLEVELAND
- Cineshop Film Service 3483 Lee Road
- Foto Center, Inc. 10014 St. Clair Avenue

DAYTON
- Dayton Film (8-16) Rental Libraries 2227 Hepburn Ave.

OREGON

PORTLAND
- Films Incorporated 314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
- James A. Peters 41 South Fourth St.

RHODE ISLAND

WOONSOCKET
- Yvonne's Photo Supply 557 Social Street

TENNESSEE

CHATTANOOGA 2
- Grady Young Co., 108 W. 8th St.

NASHVILLE
- Churchwell's Filmosound Branch Library 510 Deaderick St. (3)

VIRGINIA

NORFOLK
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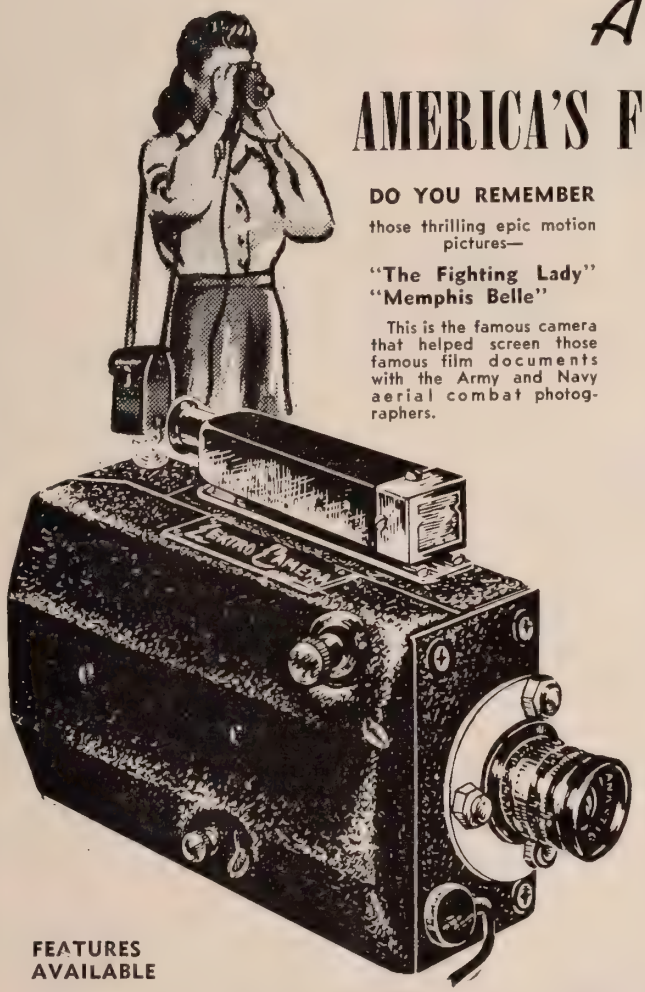
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sound. A typical reproducing unit or sound head is diagrammed in Fig. 2 on page —. This shows a constant light source focused on a tiny slit, past which the sound track area of the film passes as it moves through the projector. The various peaks on the sound track pattern cause more or less light to pass through the film to the photoelectric cell, which converts the light variations into electrical impulses that are sent forward to the sound projector's amplifier and thence to the loudspeaker, there to emerge as sound.

Since, as stated earlier, the light source vibrates at the rate of 5000 CPS, there are 5000 minute electrical impulses generated by the photoelectric cell. These are amplified by the electronic tubes of the amplifier and ultimately actuate the loudspeaker located near or behind the screen. The cone of the speaker vibrates at the same rate, sending into the air sound vibrations at the rate of 5000 per second which becomes the sound we hear, or to put it more accurately, becomes a reproduction of the original sound as recorded on the sound track.

In recording sound on film photographically, there are two systems in general use today. These are diagrammed for the reader in Fig. 3 at the beginning of this article. First there is the double system which is the system in use in motion picture studios that

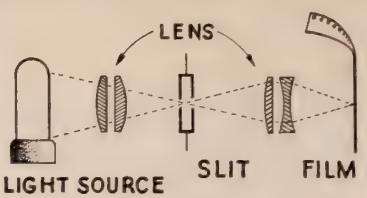


FIG. 1
SOUND RECORDING OPTICAL SYSTEM

turn out the films you see in theatres. It is called the double system because two films are used in the production of a sound picture—one to record the picture and one to record the sound. The camera and film recorder are synchronized by an interlocking system so that both films move in their respective mechanisms at the same identical speed, thus insuring complete synchronization of sound track with the action. After a scene or a series of scenes are shot and recorded, the two films are developed then combined in a printer to produce the single combination sound and picture print that is used for projection.

With the single system, picture and sound are recorded simultaneously by the one instrument—the camera. This method of sound picture making is confined mostly to newsreel and some documentary and industrial film production. The single system sound camera has a recording unit built into the

Movies of the Month

• From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

APRIL '46: No award.

MAY '46: "Zoo Album," produced by John Kibar, Racine, Wisc. An 8mm. Kodachrome picture, 125 feet in length.

JUNE '46: "Tussie Mussie," produced by Albert H. Duvall, Galesburg, Ill. An 8mm. Kodachrome picture, 200 feet in length.

JULY '46: "This Is The Story Of Alladin's Lamp," produced by Rich Johnston, M.D., Ogden, Utah. A 16-mm. production in black and white and color, 400 feet in length.

AUGUST '46: "Tiny Town," produced by Edmund Turner, Detroit, Michigan. A 16mm. Kodachrome picture 400 feet in length.

SEPTEMBER '46: "The Past Master," produced by George A. Valentine, Glenbrook, Conn. An 8mm. Kodachrome picture, 200 feet in length.

OCTOBER '46: "Conscience," produced by the Parkchester Cine Club, Bronx, New York. A 16mm. monochrome picture 700 feet in length.

NOVEMBER '46: No award.

DECEMBER '46: "Streetcar To Heaven," produced by Arthur H. Smith, San Francisco, Calif. A 16mm. Kodachrome picture 600 feet in length.

JANUARY '47: No award.

FEBRUARY '47: No award.

MARCH '47: "Legend Of Lost Cove," produced by Silver Screen Players and photographed by Arthur H. Smith, San Francisco, Calif. A 16mm. Kodachrome picture 325 feet in length.

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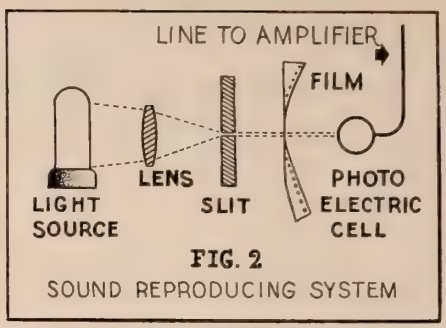


FIG. 2
SOUND REPRODUCING SYSTEM

camera so that the film receives a sound track as well as a picture exposure with the sound recording point several frames in advance of the picture frame to which it relates.

Due to the fact that the film must travel at constant speed through the sound recording head, it is physically impossible for sound recording to take place on the same frame as the picture because, for recording the pictures, the film must travel through the film gate in intermittent action. For this reason, engineers long ago established as standard a distance of 25 frames in advance of the picture frame as the point for recording the sound. Thus, in a single system sound camera, the sound for the frame of film momentarily in the camera film gate is being recorded in the sound track area of that part of the film 25 frames ahead.

For the same reason that it is impossible to record sound at the film gate in motion picture cameras, it is also impossible to reproduce sound at the film gate of the projector. The sound head of projectors are so placed that films are automatically threaded with the sound track in proper position with relation to the picture frame. When editing sound films produced by the double system method, the sound track film is advanced 25 frames before the sound and picture negatives are sent to the printer for production of the combination sound and picture screening prints.

Obviously, it is difficclt to edit a sound picture produced with the single system. To make a cut in this type film in the editing process, one cannot delete picture footage without interferring with the sound and for this reason single system takes or shots are generally made with the sound beginning and ending several frames in advance of the pertinent picture action. This allows latitude for cutting, with a silent period in the sound track affording the cut and splice.

This, briefly, explains the operation of sound recording which is the same for 16mm. as for 35mm. films. In articles to follow, the procedure for photographing, editing and preparing both single and double system sound films for the laboratory will be explored.

Sea Life Movies . . .

• *Continued from Page 164*

which accompanies the picture on the screen is not only informational and instructive but tinged with humor that doubles the educational and entertainment value of the picture.

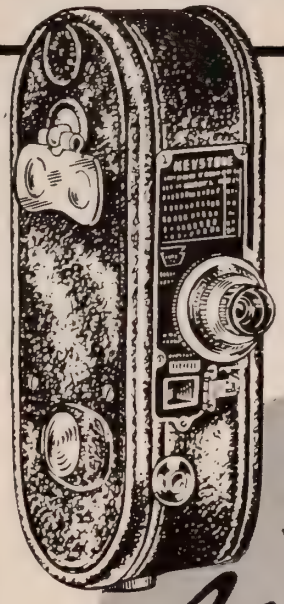
Ellsworth's second contribution to his series of biological films is *No Vacancy*, a humorous educational short subject that pictures the strange habits of the hermit crab. This tiny creature lives in cast-off seashells. Through untiring effort and long vigils of waiting with camera poised for action, Ellsworth has caught the drama of Herman, a hermit crab, setting out in search for a shell to live in. This tiny sea dweller finds himself in the predicament of so many people today—the endless search for a place to live. Finally he discovers an abandoned snail shell. He examines it, tries it on for size, and moves in.

Just as he is getting used to his new abode, along comes another hermit crab, a tough character whom Ellsworth named Humphrey. He decides to evict Herman and a fight ensues. Not until Humphrey discovers a hole in the shell and reaches in to pinch Herman does he succeed in evicting his adversary. For the evictee resorts to the same pinching trick and succeeds in ousting Humphrey. As fighting breaks out anew, Horace, a third shell-less crab, appears on the scene and enters the fray. Herman decides to leave the two toughies fight it out and scrambles away in search of another shell.

The action could not have been more effective had it been possible to direct the crabs. Ellsworth simply put three hermit crabs into the aquarium and let Nature take its course, filming the action highlights and editing them into planned continuity afterwards. The narration, as in the first film, is also the highlight that knits the shots together and makes this one of the most entertaining and instructional motion pictures ever to be seen on the screen.

Warner Brothers, having heard about it, summoned Ellsworth to their Hollywood Studios for a look at both pictures. Arrangements are currently in progress to purchase both subjects, plus one other now in course of completion, to be released as a short subject in 35mm. Technicolor.

Ellsworth's interests, however, do not lie in the theatrical film field. His newly-formed organization will specialize in production of serious-type educational films in 16mm. color and sound. Working with microscopic material and unusual sea life, with heavy emphasis on biological films, his product will be aimed to satisfy the needs of the serious visual educator.



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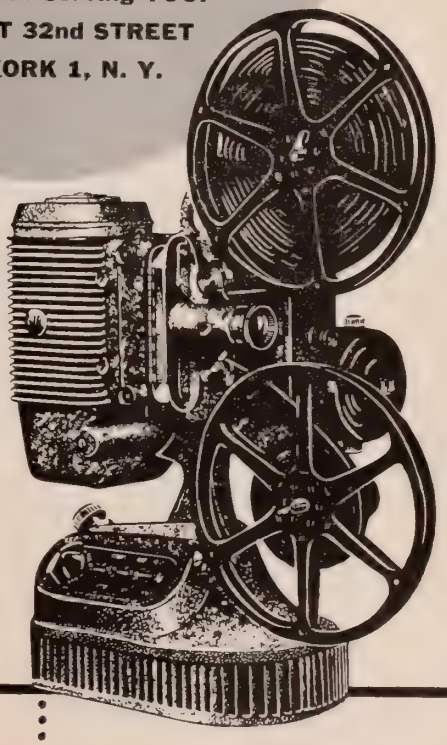
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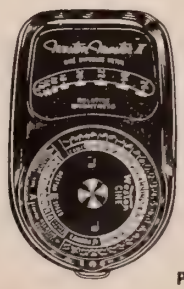
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Auxiliary Lenses . . .

• *Continued from Page 158*

place lens at the proper distance from the object to make it serve as an auxiliary lens. To determine the focal length of a lens we are trying to find out at what length it will focus parallel rays of light. Hold a white card in one hand and cast an image upon it by holding the lens in the other hand until the image is the sharpest obtainable and free from blur. The object should be at infinity, however, and because of this it is well to focus the rays of the sun. When the image upon the card is sharp, measure the distance from the lens to the card, which is the focal length. With this distance determined, place your auxiliary lens close to the camera lens which should be set for infinity and you are then ready to photograph any object at that same distance.

Having established the procedure for the performance of auxiliary lenses with the camera lens set for infinity, we are ready to deal with the advanced phases of these lenses when employed for other purposes. In brief review, we are to consider that the use of an auxiliary lens is to render the rays of light parallel as they enter the camera lens. Applying the wave theory, we determine the focal length of the auxiliary lens and use that distance to photograph the subject. This rule applies only when the camera lens is set for infinity.

However, an auxiliary lens has unlimited possibilities when properly used at other distances, but mathematical formulae must be considered to make this possible. Otherwise, blur will result to the extent that the picture will be ruined. The range of an auxiliary lens is limited by that which we know as depth of focus and this presents an important factor for our study of advanced lens adaptation.

For those who have focusing mounts on their cameras, a single auxiliary can be made to produce a sharp focus at any distance within the adjustment of the camera lens. With the basic rule that one-diopter lens focuses parallel rays of light at one meter (39.37 inches) we can compute the dioptric value of the combination of the auxiliary with the camera lens at any short range and confine our work to that combination by making changes in the focusing adjustment. Let us assume that we have a 2-diopter auxiliary lens which fouses at one-half meter, or roughly 20 inches with the camera lens set at infinity. By changing the adjustment of the focusing mount we produce sharp focus at the various distances as indicated by the following table.

Lens Setting	*Distance of Focus*
2 feet - - - - -	10.80 inches
3 feet - - - - -	12.74 inches
4 feet - - - - -	13.76 inches
5 feet - - - - -	14.80 inches
6 feet - - - - -	15.44 inches

This table is computed by converting the lens setting to inches and determining the dioptric value of the lens setting alone, then adding the dioptric value of the auxiliary and converting the total back into inches. For example a lens setting of two feet represents 24 inches or a dioptric value of 1.64. By adding the 2-diopter auxiliary we have a total of 3.64 which will focus at 10.80 inches. The analysis of the table will show some startling results. For instance, with a 2-diopter lens which has a focal length of 20 inches, we are able to shorten that focus to 10.80 inches to create practically double the dioptric power by using the camera lens set at 2 feet. In other words, it would require a 4-diopter lens to accomplish this same result with the lens set at infinity.

There are some very important considerations at this point in connection with the use of auxiliaries in this method. Extreme accuracy is necessary due to the fact that we have two forms of dioptric power, one by adjustment, the other by addition to the auxiliary. These two are not the same, and are therefore subject to alteration in combination with other.

Our best protection against error lies in the care with which we apply the formula. There is the possibility of introducing aberration in this combination, and for that reason it is advisable to use plenty of light in the exposure to permit the use of a small diaphram opening. This automatically reduces aberration and at the same time increases the depth of focus which will take up small errors in distance calculation.

Some writers on this subject point out the possibility of using two or more auxiliary lenses in combination to produce the effect of one strong lens with a shorter focus. Theoretically, this is possible and the combination is mathematically correct, but this idea is to be avoided because of the discrepancies resulting from poor contact of the auxiliaries. Air spaces between two lenses produce added aberration and allow the light passing through them to get out of control. Some excellent results are possible by this method, but again it is important to exercise great care in view of the risk of uncertain focus.

Many cine amateurs inquire regarding methods of determining the dioptric value of lenses which they pick up and desire to use as auxiliaries. Old spectacle lenses are often suitable, as well as simple magnifying lenses such as are found in the 10-cent stores.

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Many enthusiastic amateurs have bought the cheap spectacles and dismantled them for the lenses and applied them to their purpose successfully. Others have found that their own discarded lenses from their eyeglasses can be used, or even those which they wear.

An auxiliary lens must be free from astigmatism and there is a simple method of locating astigmatism in a lens, whether or not it is known to exist. To do this, draw a perfect set of cross lines on a card about ten inches square and use this as a target. Place the card in an upright position and look at it through the lens while rotating it. If there is no astigmatism present the lines will not be broken as they pass beyond the edges of the lens. If they are broken as the lens is rotated, there is enough astigmatism present to make the lens unfit for use. If the lines are unbroken, the lens may be used at the distance at which parallel rays of light can be focused as described earlier.

Lenses of uncertain origin, when used as auxiliaries, should also be tested for proper centering. Each lens has what is known as an optical center, or that small point in the center where both surfaces are parallel. This is not always the geometric center though it should be in most cases. The principal axis passes through the lens at the optical center, and unless this is true we create a displacement as serious as parallax.

To find the optical center, use the same target as for locating astigmatism —this time holding the lens by its edges and noting that position where all four lines pass out of the lens edge, still retaining the perfect cross in the center. When it is seen that all four lines are continuous, place a dot of ink on the lens at that point where the lines cross. This is the optical center, and if it is coincident with the geometric center, so much the better. However, cheap lenses are not usually well centered. Having determined the optical center, place the lens over the camera lens so that this dot is in the center of lens mount. This dot, of course, is to be removed before photographic work continues.

To properly conduct these experiments, it will be necessary to hold the lens at some distance away from the target, somewhere within its focal length, just so the lines are sharp enough to observe the changes. The eye of the observer should not be too close to the lens. Usually a distance of 10 to 20 inches is sufficient for most lens powers, but alterations in the distance may make it easier to see the target. With a little experimenting one may locate the proper distances to make these observations.

For those amateurs who are interested in making use of auxiliaries, it is suggested that they remove the camera lens and mount it in a cardboard box with a ground glass focusing field to correspond with the camera. It is then possible to add auxiliaries and change the focusing mount in every way and observe the effects. Many interesting experiments may be made in this manner without a loss of film. An extensive study may be made of the equipment at hand and its limitations noted. As in the entire hobby of cinematography, best results come from a thorough understanding of the equipment and its adjustments.

THE foregoing is a condensation of two articles by Dr. Baumgardner which appeared in earlier issues of Home Movies. Due to an increasing number of requests from readers concerning the use of Auxiliary lenses, the material is being reprinted for the benefit of all new readers who may be interested in this subject.

Sound Enhances Movie Presentations . . .

• *Continued from Page 151*

double album, together with a pair of stands on each side of the table, furnishes ample record storage when the turntables are to supply sound for an extensive program.

When in use, the turntable unit rests upon a lightweight folding stand, converted from a collapsible ironing board, and a panel of plywood for the top. This unit, completely folded, may be seen in Fig. 4. Skillful designing has enabled Mr. Feinauer to arrange so the top panel slides into a groove or track within one of the leg members of the folding stand.

In the same photo may also be seen the speaker baffle, made of plywood and given artistic finish with a covering of brown leatherette. The orifice is covered with attractive porous fabric and embellished with the owner's initial in a cutout design turned from light colored wood.

Looking inside this baffle we find that it is more than just a speaker baffle. As may be seen in Fig. 3, this—the second of the two units mentioned earlier—contains, in addition to the 12-inch Jensen Speaker, the amplifier, when not in use; also the previously described lighting unit and the microphone. The usual bugaboo of untidy coils of wire has been overcome by providing a reel for the extension cords. This holds sufficient wire to enable use of the outfit in large auditoriums. The interior of the baffle case, of course, is amply soundproofed, being lined with Celotex.

Fig. 4 shows how the entire outfit, when not in use, folds into three very compact units. Moreover, each unit is

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quite attractive, suggesting the quality of showmanship which results from their use whenever Mr. Feinauer employs the equipment in screening his home movies.

In designing and building this equipment, Mr. Feinauer had in mind the fact that operating record players when pictures are shown is a tedious and exacting job, and that anything that could be added to the equipment to lighten the task easily justified the expense. With his turntables in convenient, attractive cases, and with innovations that provide easy access to amplifier controls and the record selections, Mr. Feinauer finds the task of supplying musical background with his films a pleasurable one. In an earlier issue we described the novel projection booth and screen housing built by Mr. Feinauer and aimed to lend a professional touch to his parlor home movie presentations. Adding to this the sound equipment which he personally built has enabled him to raise his screen presentations to still greater heights. He has proven once again that good showmanship does pay off and that sound in the form of background or theme music is a highly desirable adjunct to modern day home movie presentations.

Why 'Pro' Movies Are Expensive . . .

• *Continued from Page 165*

cian and helpers, the number of which depend upon the number of lights to be used. But it is in the sound recording studio that costs really mount, beginning with the daily rental of stage or stages, the building and dressing of sets, and the additional people required such as carpenters, painters and sound technicians.

As an example of some of the costs the professional producer faces in studio production, the accompanying picture was recently made at 20th Century-Fox Studios in New York City by a "still" man who, by the way, also has to be on the payroll if the producer wants any "production" photos. No professional motion picture cameraman ever uses a "still" camera on the set. In the picture the complete production crew is shown —director, cameraman, two assistants and a grip whose job is to move the camera dolly, etc. In the background are electricians, property men and a script clerk. In the foreground are the actors, robed as singers in a choir for a scene in Castle Films' "Easter Carols," a new Music Album film soon to be released.

As in the case of all musical films, the numbers sung were first recorded on sound track before photography was started and then, as in this scene, the numbers were played back on the stage so that the actors' lip movement could

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be synchronized to the sound for photography, permitting the camera to be moved to any position for different angles in any portion of the music.

This, of course, was only a one-day production job except for rehearsals, with just one set, but when you get into a studio for a week and have several different sets the average cost per day is at least $2,000, not counting actors and film.

Now you see why it costs money to produce professional movies, and none of these costs listed here include the producer's costs of just staying in business and being set up competently to serve the industrial tycoon who is likely to say, "I want a little movie — nothing elaborate — showing some of the things we do in our great organization . . . What? Ten thousand dollars! You must be out of your mind!"

Movie Analysis . . .

• *Continued from Page 153*

movies. Set up a still camera right beside your movie camera. Make certain that viewfinders of both cameras are centered on exactly the same point to get the same image. Then, at the proper moment, as the movie camera is shooting the scene, a still picture is snapped. After the still photograph is printed, it is placed in a movie titler and a few feet of the still shot photographed with the movie camera. By careful editing, this still sequence can be cut into the action sequence at exactly the frame at which the snapshot was taken. When this is projected on the screen, the stop-motion effect found in *Stairway to Heaven* will be achieved.

Other variations of this trick may also be accomplished by the amateur. For example, at the end of the still sequence, splice on the rest of the action shot. Projected on the screen, the action will suddenly stop for a few moments and then resume as though nothing happened.

The editing technique used in *Stairway to Heaven* to enhance the impression of spaciousness can also be used by the amateur.

First of all, in this movie, a huge set was "planted" in the audience's mind by photographing what were actually only very skillful drawings of imaginary sets. Then by use of very cleverly planned medium shots and semi-long shots, filmed from a very low or a very high angle, the effect of a large set is maintained, by suggestion, throughout the sequence.

Finally, to get around the difficulty of continuing this "trick" throughout a sequence, the remaining shots consisted largely of close-ups. Indeed, close-ups—and this is a worth-while point for amateur productions — were used

quite frequently in *Stairway to Heaven.* Aside from their dramatic value, close-ups simplified production problems, too.

In the real world sequence of this film, there are almost as many imaginative film uses which the home movie maker can adopt. For example, there is a very dramatic sequence in which David Niven, lying on a hospital bed, is wheeled into an operating room. Instead of showing this happen in a straightforward manner, a technique known as the "subjective camera" was used in which the camera assumes the position of one of the actors. In this case, the camera becomes the "eyes" of David Niven.

On the screen we see everything that he would be seeing. As the bed is wheeled down the hospital corridor, we see the overhead plumbing, the ceiling lights, the door jambs, and so on. Technically, this was a dolly shot with the camera facing directly upward. The dramatic effect on the screen is superb.

A very startling use of the "subjective camera" is made again a little later in the film. David Niven is in the operating room. We see the operating room lamp overhead—the camera being in the position of Niven on the operating table. He is given ether. Very slowly we see two eyelids come over the screen, shutting out the light, in much the same manner as though the audience closed its eyes. This effect startles some people because of its weird quality, and it is an indication of what can be done with this technique when used with inventiveness.

The technical problem of achieving this effect was not difficult. Two painted screens, resembling eyelids, were used. These were brought into the camera's field about four or five feet away from the lens to keep them in focus. They were slowly brought together to get the desired effect. It is like imagining a lens having an eyelid.

In *Stairway to Heaven* one will find many other special effects that can be used in serious home movie photography. It is a very stimulating film. After seeing it, you will probably want to rush home, pull out your movie camera, and attempt to duplicate some of the camera tricks that were used in its production.

Dream Come True . . .

• *Continued from Page 149*

marked, "One of our milkmen was electrocuted at that box just last month, but of course you know what you are doing!"

All in all, I enjoy the fact that there is never a dull moment on this job of an amateur's dream come true.



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Reviewed films will be rated 1, 2 or 3 stars and will be awarded an attractive animated leader indicative of this rating, further distinguishing the filmer's efforts. Best film reviewed each month will receive a special certificate award as the Movie Of The Month.

All films will be returned promptly after review by Express collect. Please include, with your film, data as to equipment used in making the picture.

★★★**SAN LORENZO VILLAGE**, 1200 ft. 16mm. Kodachrome by Nestor Barrett, San Jose, Calif. A documentary picturing the construction of a huge housing project, showing activities from submission of plans to committee to admittance of first resident. Notable for its step-by-step record of important construction details.

★

★★★**THE A-B-C OF FLOWERS**, 200 ft. 8mm. Kodachrome by Albert H. Duvall, Galesburg, Ill. A novelty film in which the quiz program idea has been used to test spectator's knowledge of flowers. Such flowers as the aster, begonia, canna, dahlia, etc., are presented in that order and a sequence of three or more shots is devoted to each, showing flower growing as well as in decorative use. Spectators' knowledge is rated at conclusion of screening.

★

★★★**HIS DAY OFF**, 175 ft. 16mm. monochrome by Gilbert B. Jansen, Jr., Pansacola, Florida. A domestic comedy in which a husband, trying to enjoy a quiet day at home, is plagued with a spouse with endless chores she wants done. An excellent continuity highlighted by good photography.

★

★★**CAMERA CLUB FIELD DAY**, 50 ft. 8mm. Kodachrome by Albert H. Duvall, Galesburg, Ill. A prize winner in the recent Galesburg Camera Club's fifty-foot uncut film contest, picture shows activities of club members on an outing.

★

★★**FLOW GENTLY SWEET AFTON**, 100 ft. 16mm. monochrome by Dr. L. E. Carr, Kansas City, Missouri. A documentary of a brook in spring suggested by poem of same name. The photography is good and the titles feature some unusual effects.

★

★★★**THROUGH THE VALLEY**, 275 ft. 8mm. Kodachrome by Harry Atwood, Ajo, Arizona. A mystery episode which takes place in the mountain highlands and involves a girls' unwitting murder of her brother. Photography is superb and mature cutting gives dramatic emphasis to story. A Movie of the Month candidate.

★

★★★**THE FLEET'S IN**, 350 ft. 16mm. monochrome by Victor Duncan, Dallas, Texas. This film picturizes the activities of two sailors on shore leave, with light continuity interwoven that holds interest to the final fadeout. Photography, continuity, editing and titling — all excellent — make this a candidate for the Movie of the Month.

★

★★★**TEN MINUTES WITH DOC DAVIS**, 250 ft. 16mm. monochrome by Robert C. Davis, Kansas City, Missouri. An amateur-produced business fiilm which illustrates how ailing fountain pens are repaired and renewed. Picture traces the pen from time it is brought in by customer and through all the processes of cleaning, replacement of parts, polishing and conditioning of point, and embossing in gold of owners' name.

★

★★★**FANTASIES OF FORM AND COLOR**, 375 ft. 8mm. Kodachrome by Al Londema, Salt Lake City, Utah. A documentary of scenic southern Utah showing its colorful canyons and hills in summer, fall and winter. Titling is outstanding. Commendable, too, are several slow motion studies of sun and cloud effects.

★

★**ATHENS, PENNA.**, 100 ft. 16mm. monochrome by Henry Schmultz, Ho-Ho-Kus, New Jersey. A miscellaneous collection of shots made on a farm. A beginner's effort marked by unsteady camera and absence of continuity.

Metered Exposures . . .

• *Continued from Page 145*

and thus fail when we are using color film or indicate incorrect exposures by a small margin. Closely tied to this cell responsibility is the ruggedness of the mechanism. No such instrument can be made to stand abuse because the extremely small currents to be measured require the lightest possible construction, but the modern meters have been developed to the point where they are more able to stand knocking about than the watches we carry. With average care they should last a lifetime.

The next point to consider in buying a meter is the simplicity of the dial

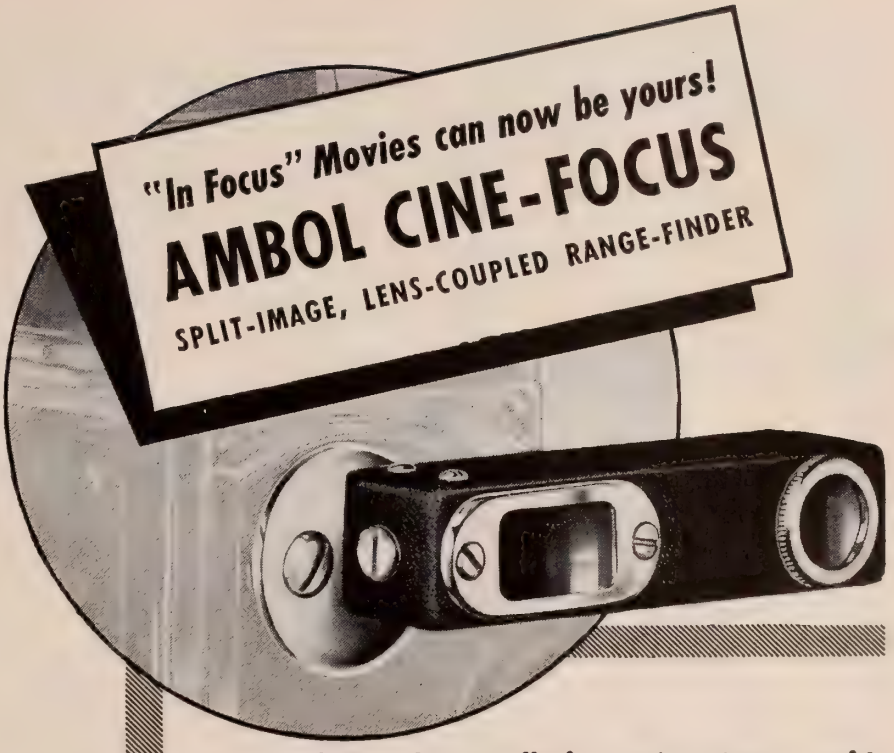
that translates the reading into camera adjustments. Early models were complicated but those now on the market are greatly simplified and approximate almost automatic readings.

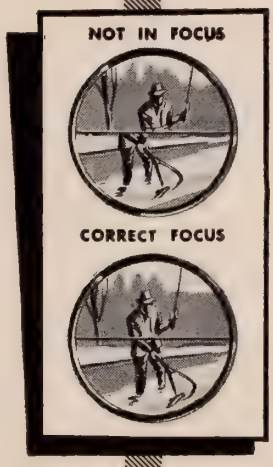
But no meter works unless we use it properly and many photographers blame their equipment when the fault lies in incomplete understanding of the instrument. The aim is to measure the light reflected to the camera from the whole scene or the most important area in it, and while this can usually be done successfully from the camera position it may be necessary to take the reading from very near the central object. This is especially necessary when the light comes from behind the subject or when the brightness range, the contrast in the amount of light from dark and light areas, is extreme. In such cases the reading should be taken with the meter held no farther from the object than the width of that principal and important part of the picture. For example, in taking the reading on a model's face when the sun is a little behind her, hold the meter not over six inches from her, being careful not to let the meter's shadow darken her face and thus call forth a lower reading and a consequent increased exposure.

While the close-up measurement is almost certain to provide a reasonable exposure indication, the great contrast range we sometimes find may call for a compromise treatment. For that we take a reading on one of the brightest areas and another on a dark shadow and hit a compromise exposure between them. Some meters have over and under exposure arrows or indicators on the dial, and for them it is a simple matter to set the dial to get the extremes between these marks. If the range is too great to fit between them the contrast of the lighting is beyond the ability of the film to record both ends and we must decide which is the more important and set the meter accordingly.

The "substitution" method also works well. For instance, we have our model at a distance near trees and we do not wish to go nearer for the reading, or we have a distant landscape with a very bright sky. If it's the face that is important, we take a reading on our hand in the same light as the subject or for the landscape we read the light reflected from a tree similar to those far away. The reading so obtained will be so close to that we might have made by walking into the picture area that we can use it as the desired information.

Those methods give us the basic exposure information, but that is not necessarily the best possible exposure for the effect we want. If it is the dark areas we wish to emphasize, we may prefer to double or quadruple the total exposure or we might find that only half the meter's suggestion would





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give the best effect. The meter provides accurate basic information that will result in exposures of good quality and of average values. If we want something other than the average, we must adjust the readings as we set the camera and give the greater or less exposure as experience suggests.

Few professionals attempt to make color pictures without an exposure meter and most of them use one for all kinds of work. Amateurs may prefer to try to get along without one, but that's the hard way to good pictures. Carrying a reliable and familiar meter wherever the camera goes and then using it intelligently is good insurance against wasted films and missed pictures.

Viewfinder Technique . . .

• *Continued from Page 147*

make it, and applying to it a few simple rules which can become unconscious habit.

The subject can be reduced to a few academic principles of a rather abstract nature, but this approach is not very helpful to the beginning movie maker, or the more advanced one, for that matter. There are too many other things to think about when making a shot to stop and analyze its relation to abstract principles. What is needed is simple, rule-of-thumb procedure which may be consciously applied until it becomes second nature. Fortunately, there are such rules, and little difficulty is involved in their learning or application. As a beginning, a few of them are illustrated here this month in such simple form that you need not even read this article to understand them. There are others, and we hope to return to the subject again in the near future, but the application of the few shown here will make a worth while improvement in your films—unless, of course, you have already been applying them.

Two of the principles have been illustrated here in terms of the simplest pictorial unit, the close shot of a single person. In this way, the principle is pretty obvious, and is not obscured by too many details. However, they will apply to any type of shot the amateur may ever make—filming the children in the back yard, recording the doings of the family at the lodge picnic, picturing the beauties of your city for the chamber of commerce or making a travel film. In the main, this particular group of rules applies to pictures of people, which are a major item in amateur films generally. Groups of persons, and street, architectural and landscape shots bring in other additional problems, which we shall return to in a later article.

One of the first and simplest rules, and one often violated, is the following:

> Have the subject turn the body slightly to the right or the left in filming a front view. A straight "head one" view, with the shoulders at right angles to the camera, is too symmetrical and too uncompromising to be pleasing.

This rule is an application of the broader principle that lines running on a slant or diagonal are in general more pleasing than lines running parallel to the sides of the frame. Later, we shall see that this same principle applies to shots of buildings, streets and a great many other subjects.

Obviously, the desired result may, in most cases, be obtained in either of two ways: we may ask the subject to turn slightly, or we may move the camera to the right or the left. In some instances it will not matter, but there is a basic difference. If we ask the subject to turn, the background remains the same; if we move the camera, we will have a different portion of background behind the subject, and as we shall see presently, this may make important changes in picture composition.

Another helpful rule about close shots of people, which is easy to remember and apply, is this:

> Don't cut the subject at a joint, such as the neck, the waist, the elbows or the knees. Line up the shot so that the frame line cuts the actor somewhere between neck and waist, between waist and knees, and so on.

This rule calls for no special explanation. If we don't show the entire person on the screen, we want the spectator's imagination to supply the continuation of the subject outside of the frame area. When we cut the figure at a joint, there is less suggestion that the figure does continue "off screen." This is particularly true of head closeups cut off at the neck, with no trace of the shoulders visible, resulting in a rather grim "John the Baptist's head on a salver" effect. So don't decapitate your actors; after all, they're doing the best they can!

The next rule applies specifically to shots in which the character is doing something — some activity connected with work or play:

> Find the camera position from which the spectator will best see what the subject is doing and how he is doing it.

In filming mother at the sewing machine, or dad trying out a new golf club, don't just stand in front of them with the camera at eye level and assume that that is the correct camera position. Before you do anything else, spend a moment or two thinking about it. Exactly what do you want to show? Hav-

ing decided that, from what point is this most clearly seen? Walk around the subject, squatting down to peer up from below, climbing on a table to have a look from above, and whatever may be appropriate. A lot of trouble? Perhaps, but this little extra trouble may mean the difference between a top notch picture and a mediocre one. In the case of mother at the sewing machine, for example, we may well find that, viewed from the front, she is too much obscured by the machine; and if viewed from the other side, her figure conceals both the machine and her hands, so that the ideal shot may well be one from a high tripod position looking down over her shoulder. In the case of dad on the golf course, experiment may show that a position to one side looking up from the ground will set off the action to best advantage, with nothing hidden.

The one legitimate exception to the rule is the special case where we *want* to hide the action from the spectator, such as to fool him for comedy effect, or to mystify him for dramatic suspense.

Given the best angle for a particular shot, the next thing to consider is the background, and it is rather surprising to learn how much experience is required to make due allowance for the effect of the background on the final shot. In real life, looking at the scene we are about to film, there are several

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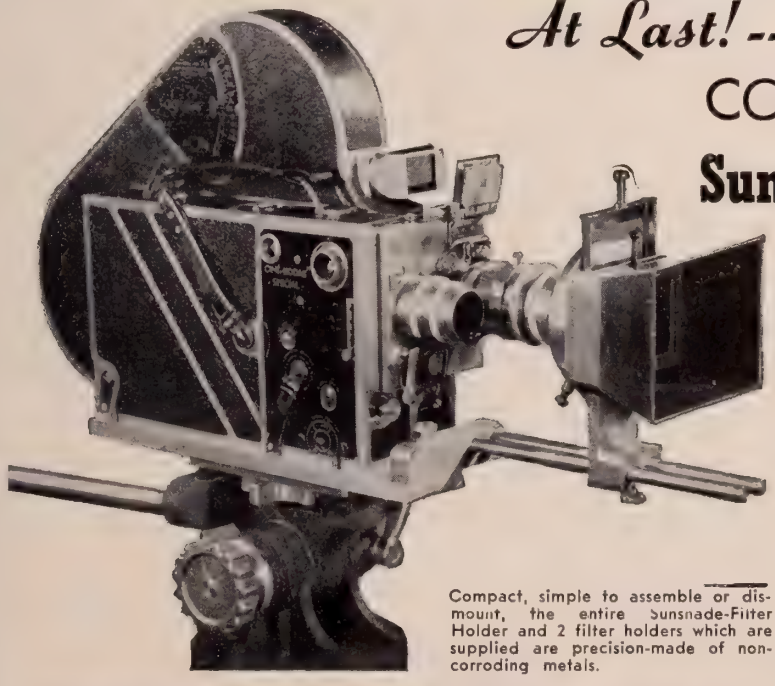
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reasons why we do not pay as much attention to the background as will the spectator when the scene is thrown on the screen. The chief reason, perhaps, is that we are looking at the actual scene with two eyes, and seeing it in three-dimensional form, so that the background is defintely *behind* the subject. On the screen, everything is on one flat plane, and the three-dimensional world becomes two-dimensional. Another factor is that when making the scene, our "mind's eye" has the ability to see what we want to see and ignore the rest, whereas the spectator, lacking this concentrated purpose, sees everything set before him.

In any case, choice of backgrounds has much to do with making it easy for the spectator to see what we want him to see, so we can derive another useful rule:

> When the background has a mass of confusing detail, see if another camera position, to the right or the left, will not improve matters.

Of course, it might be asked: Why not use another location or background altogether? Sometimes this is the best solution, naturally, but in many instances a particular background has already been established in the long shots, and cannot be altered, or the action definitely demands a particular location, and we must make the best of it. Along with this goes another rule:

> If change of angle will not result in a suitable simple background, a higher or lower camera position may have the desired result.

The reason for this is simple: A low camera position will give us more ceiling or sky, and a high camera position more floor or ground, and these will often have a simpler pattern than the background at eye level. This is particularly helpful in composing color shots, since the relative proportions of colors in a shot may be greatly modified by bringing in more sky, more carpet, and the like.

Incidentally, depth of focus may help matters in the case of distracting backgrounds. Bringing the actor out a bit from the background may help to throw it out of focus, or using a wide lens aperture so that the background will be blurred. In the latter case, if correct exposure demands a smaller aperture, we must either use less light or place a neutral density filter over the lens.

Another means of insuring good visibility is to see that there is proper contrast between subject and background, and while it is a little difficult to generalize about this, we might state it as follows:

> When subject and background are of similar tone but a different color, filters will help to introduce contrast into black-and-white shots. In the case of color film, polariing screens will sometimes serve the same purpose.

In a black-and-white shot, if subject and background will photograph about the same shade of grey, considerable improvement may be effected by using a color filter which will lighten the one, darken the other, or lighten one *and* darken the other. The best example of this is a light colored subject against the sky; darkening the sky with a suitable filter will make a great improvement. In the case of a color shot, darkening the sky with a polarizing screen, when this is practical, will likewise be of service.

There are several other means of insuring good separation between background and subject, such as backlighting, throwing more or less light on the background, and so on, but this carries us into the realm of good lighting rather than pictorial arrangement.

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Movie Of The Month . . .

• *Continued from Page 157*

that there have been, over a period of years, a number of such deaths occuring at Lost Cove. There is a quick transition here in which a revolving newspaper comes to a stop to reveal the headlines, "Mystery Beach Claims Seventh Victim."

The newspaper insert dissolves to a closeup of nimble fingers tapping out the news story on a typewriter and this in turn dissolves to a closeup of the page on which the opening lines of the news story are being written. There's a quick flash of dates and a dissolve in the background to an ocean scene that introduces the beginning of a long chain of mystery circumstances in the year 1600.

We see a gang of gaily costumed pirates beaching a small boat in the surf. Two of them tug at a heavy wooden chest and carry it up on the beach. The gang, armed with shovels and picks, proceeds up the beach and around a cove where the leader indicates a spot where the chest is to be buried. The men quickly dig a hole in the sand and the chest is then lowered into it and covered. Then they march back to their boat, climb aboard and row out to sea.

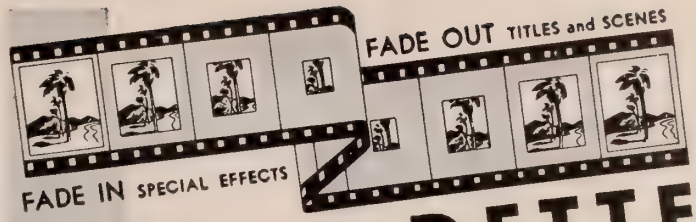
That night, one of the pirates returns to the beach and begins digging up the treasure. But fate takes a hand and he becomes the first of a long list of victims who tries to recover the chest. His body is found the next day, face down among the rocks in the surf,

and with the tell-tale lacerated right hand.

Another dissolve at this point advances the story to the year 1940. We see the same couple who appeared in the opening sequences. They have come to the beach again and are debating their choice of a place to sit on the sand. The man plunges into the surf for a swim and his girl friend goes for a walk. She follows the path she had taken a few years earlier when she had discovered the man's body in the surf, and presently arrives at the cove where the pirates, centuries before, had buried their treasure. One corner of the chest had been uncovered by force of the tides and the girl comes upon it in kicking aimlessly at objects on the sand.

Her curiosity aroused, she carefully digs away the sand surrounding the chest and when it is completely uncovered, she places her hand within a hole in the lid to turn a knob she believed might open the chest. This causes a sharp steel trap to close upon her hand, tearing the flesh—as it had done to so many others who earlier had discovered the chest and had attempted to open it.

The tide by this time has risen considerably and by the time the girl's cries for help have brought her companion to the scene, she is almost submerged in the sea, her hand still held fast by



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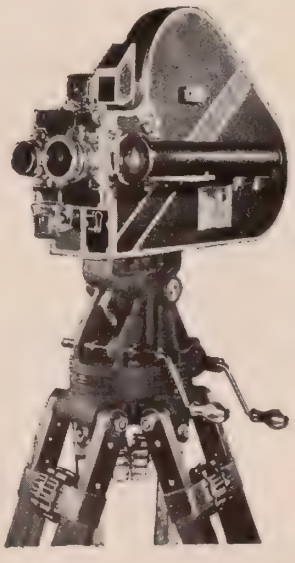
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the trap within the top of the treasure chest. Her compaiion frees and carries her up on the beach. After dressing her injured hand, he returns to the surf and drags the chest to higher ground. Together the couple free the catch on the chest and, upon opening it, discover it is filled with shiny gold coins.

The picture concludes with a close-up of their hands fondling the coins, as they ostensibly contemplate the many good things the new found gold would bring to them.

In addition to plaudits for the photography and editing of this film, additional credit is due the fine job of costuming and the capable direction of the picture. In the credit titles, Evelyn Getto is credited with the research that made the authentic costumes possible. Also, it was Evelyn and her husband Gus who played the parts of the beach couple.

It was the producers' aim, at the beginning, to make a picture that would adequately carry the story without titles, and in this they have succeeded admirably. The story is absorbing and moderately paced to hold interest right to the final fadeout.

Cine Clubbers Have Fun...

• *Continued from Page 154*

film into one, eligible films must show no other splice.

This type of competition sharpens a filmer's ability to think in terms of editing while shooting. He must plan to begin his picture with a lead title, and progress step by step with the camera as he might not otherwise do if left free to edit the film upon its return from the processing laboratory. This popular competition is also indulged by 16mm. filmers who aim to do the same thing with a single roll of film in the larger width.

As the movie club member grows more proficient, many opportunities open up for him to display his movie making ability. Clubs are frequently called upon by civic organizations to produce a picture publicizing the advantages of its city or perhaps a safety film for the benefit of its citizens and school children. The Fresno (Calif.) Movie Club, for instance, has so many comitments from local groups for 16mm. films, that it has had difficulty carrying on with its program of strictly club productions. Already this group has completed two films, one picturing the attractions of the city and another chronicling local Boy Scout activities.

Almost every club's activities are highlighted by its big annual show and banquet. At this event, usually preceded by a banquet at which time new officers are elected, a command performance is given before the town's citizens of the best pictures produced during the year by the club or its individual members. In some cases, where filming activity lagged—as during the past few years when film was almost unobtainable—these annual shows included a selection of the best prize winning films of amateurs outside the club. Winners in Home Movies', Union Pacific Railways', and National Humane Society's annual contests and others were invited to submit their films for screening before the public.

One thing you may be sure. You need never lack for activity if you join a movie club. Should you find that the club you joined lacks initiative or contributes nothing toward the progress of your movie making, you can always find another group whose interests may be more in tune with yours.

Should you live in a community where no amateur movie club exists, you can easily start one. You'll be surprised how many others in your community who make movies are eager to get together once a month to discuss techniques of filming, editing and titling or to see your pictures and to show theirs. Home Movies' editors offer assistance to any amateur or group wishing to organize a club. They have available a comprehensive booklet of ideas entitled "How To Organize A Movie Club" which is free for the asking. Also available is a list of the 8mm. and 16mm. films available for free loan to established clubs.

So if you have been missing all these things, resolve to get acquainted with your local movie club, or other movie amateurs in your city or town. Even if you are one whose movie making consists only of recording doings of the family, you'll find kindred interests among other cine enthusiasts. As in golf, every pro was once a dub, and most pros will confess that the dubs have the most fun. So, "jine up" with the other dubs in your town and see how much more movie making fun you'll have.

Family Album...

• *Continued from Page 153*

films by which enlargements can be made by loading the apparatus with ordinary roll film, inserting the 16mm. film frame to be enlarged in the film gate, and exposing same to an ordinary photoflood lamp for several seconds. While some amateurs also have successfully used this enlarger for 8mm. blow-ups, it is not generally successful for this size film and there are no known commercially made enlargers for 8mm. at this date. The film on which en-

largements have been made you may develop and print yourself or it may be developed by your local photo finisher.

Eight millimeter enlargements can be made with an ordinary photo enlarger by inserting the film in the negative carrier and projecting it on a panel of cut film for the period of exposure. In every case, the period of exposure must be arrived at through trial and error. Making a few test shots will enable you to arrive at the proper exposure time. Kodachrome film will require approximately twice as long exposure as black and white, and the type of film used for the enlargement negatives is also a factor. Where blowups are to be made from Kodachrome film, a medium panchromatic film for the enlargement negative is recommended as giving the best overall contrast.

After your frame enlargements have been made, the next step is to mount them on the pages of a snapshot album. A small album is better than a large one, as a single photo on a page will be less confusing and will gain more direct attention. After the photos are mounted, they should be neatly captioned as to identity and age of subjects pictured. Ordinary white ink or poster paint may be used for this. Needless to say, care should be exercised in printing the text. Any irregularities will only be magnified on the screen. If you feel incapable of the lettering task, assign it to someone else who can print well. Another alternative is to type the text, inserting the album page in a typewriter, using either white "carbon" or copying paper or an aluminum typewriter ribbon in the machine.

There are several advantages to giving this treatment to your family movies. For one thing, it can be done at any time—even years after some of your prized movie footage has been filmed. Most of us who began shooting movies of our children years ago are now confronted with the problem of how to present these pictures on the screen at this late date and make them interesting. Here the family album idea is most appropriate. Indeed, the idea can easily bring much old family movie footage out of retirement. Invariably we find, upon screening movies we made five or even ten years ago, that today, with our increased knowledge of movie making and presentation there is much of the old footage that might easily be discarded, saving only the pertinent shots displaying our best photography. Such shots can form the nucleus of a family album movie and bring to the screen again memorable scenes filmed of the children and the family 'way back when our movie camera was novel and our cinematic knowledge approximately zero.

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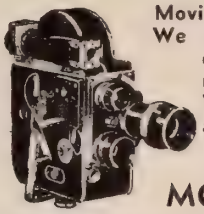
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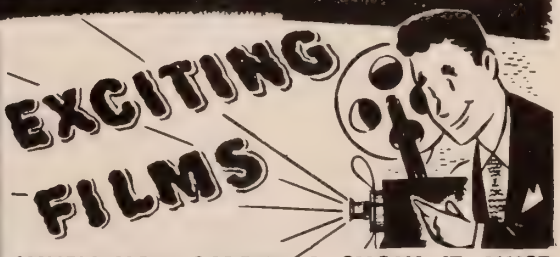
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New Victor Sound Projector

Hailed as a great improvement in the design, performance and economy of 16mm. sound motion picture projectors, the new Victor Model "60" has been announced by S. G. Rose, president of Victor Animatograph Corporation, Davenport, Iowa.

The new projector is housed in streamlined, aluminum cases and contains many mechanical improvements which are the result of 36 years of precision engineering by Victor.

This machine is a multiple-purpose unit for use with either sound or silent film and includes jacks for use with a record player or as a public address system. It includes reverse operation and has the advantage of still picture projection.

Among the many new features is the Instantilt—a device which centers picture on screen at touch of a finger. Replacing the outdated knurled knob, this unique improvement utilizes a counter-balance which causes the front of the projector to rise merely by "pinching" a conveniently-placed lever.

Another outstanding improvement is the new Duotrol. This provides separate sound controls for both bass and treble tones which permits emphasizing of high and low frequencies independently of each other. Of interest to all users will be the new Clutch-Controlled Rewind. This feature permits fast, safe, convenient rewinding of film without the need for shifting belts or reels.

Compact and portable as today's luggage, the Model "60" retains the many features of former Victor 16mm. sound projectors which have made them a leader in the industry for many years. The exclusive safety film trip, 180-degree swing-out lens mount, exclusive framing screw adjustment, spira-draft lamphouse and duo-flexo pawls are all time-tested Victor projector features that are included on the new Model "60." The use of either 750 or 1000-watt projection lamps is optional.

The optical system on the Model "60" is straight-lined, permanently aligned at the factory and includes a coated two-inch F:1.6 projection lens as standard equipment. Other lenses up to four-inch are instantly replaceable.

The top-mounted reel arms on the new model accommodate 2000-foot reels. The speaker case contains a locked spindle mount with a capacity for two spare reels.

The sound system contains a stationary sound drum with a micrometrically set sound lens. It provides equally sharp response from regular or reverse prints, black and white or color. The exciter lamp is rated at 100-hour life instead of the customary 50 hours.

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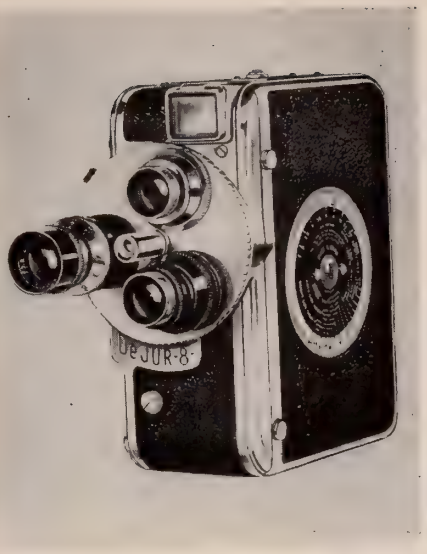
With this ring an ordinary fixed focus camera lens may be focused by the same principle as a lens with a factory-made focusing mount.
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Ring complete with stabilizing spring, depth of focus table, instructions..... **$2.75** Inc. Excise Tax
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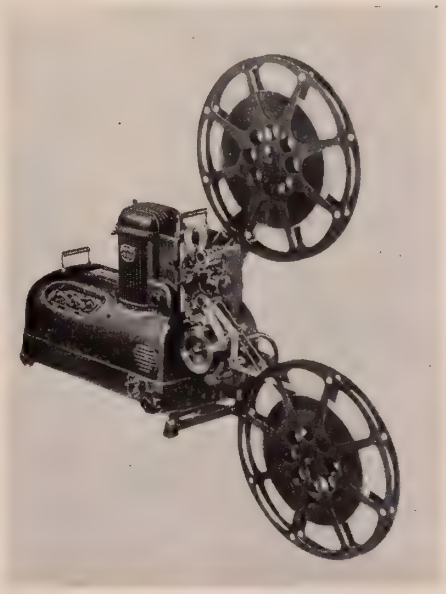


● Smallest magazine "8" with turret

DeJur 8mm. Camera

Bowing this month is DeJur-Amsco Corporation's new 8mm. magazine-load camera which takes the standard Eastman Kodak 8mm. magazine film loads and which also features a 3-lens turret front. Said to be the smallest and most compact 8mm. turret camera made, the DeJur will be equipped with a 1½-inch f/3.5 telephoto lens and a one-inch f/2.5 lens. Selection between a 13mm. f/1.9, f/2.5, or f/3.5 lens may be made for the third lens to complete the turret assembly. All lenses, except the 13mm. f/3.5 are in focusing mount.

Camera affords four speeds—12, 16, 32 and 64 frames per second. Case is die-cast aluminum with pebble grain finish and bright trim. Full production will not be available, according to the manufacturer until about mid-summer.



● Features silent and sound speeds

Ampro's "Premiere 20"

A new 16mm. sound projector, the "Premiere-20," is introduced this month by the Ampro Corpn., Chicago, Ill., which features a 'swing-out" gate that

● *Continued on Page 193*

FREE MOVIE FILMS

Join the Film-of-the-Month Club and receive a BONUS of one film with every four purchased at the retail price.

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New Revere De Luxe projector, 500 watt, less case $120.00
New Bell & Howell Aristocrat, turret model, without critical focuser, with F:2.5 Cooke lens $156.98
New Bell & Howell Sportster, Cooke F:2.5 lens $102.61
LENSES—IMMEDIATE DELIVERY!
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63mm. Cine-Kodak telephoto F:2.7, choice of adapter ..... $ 79.80
1" Dallmeyer F:1.5 ..... $ 81.00
1" Lumax F:1.9 chemically coated, "C" mount ..... $ 85.17
4" Bell & Howell Telate F:4.5, in "C" mount. $109.09
35mm. Fairchild F:3.5, to fit all standard 8mm. cameras ..... $ 39.50
AVAILABLE NOW:
New 16mm. Movie-Mite, sound, one-case unit, the smallest sound projector on the market, for A.C. and D.C., 2-in. F:1.6 lens, 2000 ft. reel capacity, with built-in projection screen $298.15
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● BARGAIN Lens Specials for use on Evemo Cameras. 1" F:4.5 Bell & Howell Wide Angle Anastigmat in fixed mount, $59.50; 1" F:2.3 Kinar Wide Angle in focusing mount (Similar to B&L Baltar), $99.50; 2¼" F:1.5 Schneider Xenon in focusing mount, coated, $224.50; 2" F:2 Schneider Xenon in focusing mount, coated, $118.00; 3" F:2 Steinheil Anastigmat in focusing mount, coated, $119.50; 3" F:3.8 Schneider Tele-Xenar in focusing mount, coated, $95.00; 3½" F:2.5 Optis Anastigmat in focusing mount, coated, $99.50; 3½" F:1.8 Erneman Ernostar in focusing mount, coated, $199.50; 4" F:3.8 Schneider Tele-Xenar in focusing mount, coated, $129.50; 5" F:2.3 Schneider Xenar in focusing mount, coated, $325.00; 5" F:2.3 Astro Pan Tachar in focusing mount, coated, $343.75; 5¼" F:3.5 Erneman Ernon in focusing mount, coated, $144.50; 6" F:1.8 Astro Pan Tachar in focusing mount, coated, $445.00; 6" F:2.3 Astro Pan Tachar in focusing mount, $365.00; 7" F:3.5 Erneman Ernon in focusing mount, coated, $118.00; 10" F:3.5 Bell & Howell Anastigmat in focus mount with yellow filter, $206.25; 16" F:5.5 Hugo Meyer Tele Megor in focus mount, coated, $199.50; 400 foot 35mm. Magazines for Bell & Howell Eyemo and Professional cameras, $59.50. All lenses sold on a 15 day trial basis; satisfaction guaranteed or full refund; 50 years of service. Many others available. Write for Eyemo Lens list. We will buy your surplus lenses and cameras for cash. Tell us what you have. Burke & James, Inc., 321 So. Wabash Ave., Chicago 4 Illinois.

● IMMEDIATE DELIVERY. New Ampro Century $460.00; Victor 40B $454.00; Natco $497.00; New Lektro 16mm. Camera with 3.5 lens and case $128.00; New Victor No. 4 Turret camera with f2.5 lens $195.85; Revere 8mm. projector $120.00; Ampro 8mm. projector $159.00 with case; Revere Turret 8mm. camera 2.5 lens $110.00; Griswold Splicers $12.50; Rewinders, Reels, camera Films. Write for large list. Zenith, 308 West 44th, New York City.

● 16MM. Sound Machines for sale. RCA Model PL-74, $310.00; RCA Model PG-170, $335.00; RCA's have the best sound. Bell & Howell Model C, all in one carrying case, neat job, $350.00; bargains in 35mm. Sound Film. 1 pair Holmes 35mm. Sound Machines complete, 1000 ft. magazines, $600.00; 1 pair Powers 6B Machines with sound complete, 35mm. $550.00; send stamps for lists. Mertz Film Service, Springfield, Illinois.

● BEST results in all phases of movie making are yours when you use the CINE-RULE. And you'll save time and money, also! For all cameras, projectors and films. Available in three styles: 8mm., 16mm. Silent or Sound; specify which. Only $1.00 postpaid! BETTNER FILMS, Box 1064, Church Street Station, New York.

EQUIPMENT FOR SALE

● 8MM. and 16mm. movie cameras and projectors now available. Immediate delivery. 16mm. sound projectors, screens, accessories. Big free new catalog of photographic supplies and rental films. THE DAYTON FILM, INCORPORATED, 2227 Hepburn Avenue, Dayton 6, Ohio.

● FOR SALE—New 16mm. Victor, and Bolex Cameras, Lenses. New and reconditioned. Sound 16mm. Projectors, B & H, $385.00, Apex, $250.00, Paragon $199.00 new. Victor No. 60 $475.00. Baldwin Camera & Film Exchange, 811 Rossi St., Boise, Idaho.

● RECORDER, Wilcox-Gay, model 6A10, portable. New, used only a few times, RCA ribbon microphone and floor stand, also regular mike, $275.00. Warren Bresler, 109 E. Gambler St., Mt. Vernon, Ohio.

● BOLEX H-16. Like new. Complete 1-in. F1.9, B.H. Lumax. 15mm. F2.7 E.K. Coated. 3-in. B.H. lenses. Frame Counter. Case. $600.00 Rose Ackerman, 3780 Wilshire Blvd., Room 806, Los Angeles, California.

● PROFITS IN HOME MOVIES—New book, covers completely profits possibilities for amateur filmers. Price postpaid $2.00. PENNSYLVANIA PHOTO SUPPLY, 627 Fourth Avenue, Williamsport, Penn.

● SUPER-SHORT SCENARIOS. "Put Pep In Your Program!" Titles available. Complete sample and literature, only 25c. STONE, Lunenburg 20, Mass.

● MOVIE projector 16mm. sound slightly used. Bargain. Also Exclusive Distributors wanted for brand new projectors. 2407 GARRISON BLVD., Baltimore 16, Maryland.

● OPACOFLEX MOVIE SCREENS, reproduce pictures brilliantly, large sizes only $3.00 and $4.00 with container. Direct from manufacturer. CURIO PHOTO, 1187 Jerome Ave., New York City.

● TIME LAPSE movie makers. The new Cine-Matic controls will operate your 8-16mm. camera and lights while you sleep. Cine-Matic, 6520 Florence Pl., Bell Gardens, California.

● KODAK 16mm. editor, 1-in. F2.9 Dallmeyer, 2½-in. and 4-in. F2.7 Kodak lenses, Victor turntable, etc. J. STERNBERG, 2175 Walton Ave., New York 53, New York.

● FOR SALE—Eastman Kodascope Model 16-20, used only few times, like new, $175.00. DR. JOHN PATTERSON, 539 Polk Blvd., Des Moines 12, Iowa.

● CAMERAS—Movie Projectors—Enlargers—Big free catalog. CAVALIER CAMERA, 1822 Center Avenue, Pittsburgh 19, Penna.

WANTED

● SHOTGUNS, TARGET PISTOLS AND RIFLES accepted in trade on cameras, projectors, screens, editors, and everything photographic. If you have equipment of this type to trade in or if you wish to trade in your present photographic equipment toward new merchandise soon to be received, you will find our present allowances more than liberal. Write, describing your equipment and we will quote our allowances by return mail. NATIONAL CAMERA EXCHANGE, 86 So. 6th St., Minneapolis 2, Minn.

● PROJECTION reels, 8mm. We allow (in trade) 4c for 50' and 2½c for 30' sizes and refund postage. Ask for Deluxe 40-page 1947 catalog! ESO-S, 828-E West 39th, Kansas City 2, Missouri.

● HAND PRESS—Compact enough for all printing small 4x5 cards. Write all details in first letter. B. J. DORAN, 2364 Honolulu Ave., Montrose, Calif.

● WILL buy your 16mm. sound films. Any titles, highest prices paid; send your list. ARTHUR SMITH, 415 Burns Drive, Detroit 14, Michigan.

● ART FILM titled "Christmas Eves," 400 ft. 16mm. Buy or trade. H. WOODS, 210½ 4th St., Parkersburg, W. Va.

● WANTED—Used equipment. Bargain list on request. PETERS 41-B South 4th St., Allentown, Pa.

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● REPERFORATION any brand 16mm. b&w or color film for use in 8mm. cameras! Perforations guaranteed. $2.00 per 100' roll. Mail films insured, marked "Reperforate" for ESO-S, 828-E West 39th, Kansas City 2, Missouri.

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● GORGEOUS girls: Sparkling "Allure" and "Sarong Girls," two breathtaking films. 8mm., 50 ft., $2.00; 16mm. 100 ft., $44.00 each. Big illustrated 1947 catalog, silent-sound film bargains, sample, dime. AUDET, Box 6520, CC, Philadelphia 38, Pennsylvania.

● ADVENTURE — SCIENCE — OLDTIME MOVIES 20 smash "HITS" available in 8 and 16mm. listed in big new 1947 catalogue. Send stamp for your copy of these exclusive "HITS" from SHERWOOD PICTURES, the "HOUSE OF HITS." 789 St. Marks Avenue, Brooklyn 13, N. Y.

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● CHILDBIRTH—Modern technique. Superb edycational film for doctors, nurses and students only. Hospital photography. 16mm.—$10.00, 8mm. $5.50. SHERWOOD PICTURES, 789 St. Marks Avenue, Brooklyn 13, New York.

● 8MM. and 16mm. silent, also 16mm. sound. All films for one entire week's use (no extra charge). A complete line of shorts—featurettes and features. Free new catalog. THE DAYTON FILM, INCORPORATED, 2227 Hepburn Avenue, Dayton 6, Ohio.

● NEW 32 Gorgeous models in natural color. All different poses, and a handsome, brilliant optical viewer. All for $3.00. No C.O.D.'s. CAMERA CIRCLE, INC., 126 Greenwich St., New York 6, New York.

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● 16MM. Musical 100 Feet $8.00, "PAPRIKA FROM PORTA RICA," "SIN OF OUR SKIN," Educational, Sound, Color, One Reel $85.00, GRIFFITH I. C. PRODUCTIONS, 1938 Bedford St., Los Angeles, California.

● LATEST releases Castle, Official, Pictorial 8-16mm. silent, sound films. Sales, rentals, exchanges. Catalogue listing over 3000 films, accessories, etc., 2-3c stamps. REED 7508 Third Ave., Brooklyn, N. Y.

● ANIMAL LOVERS, ATTENTION! . . . "Chinchilla Life," silent; 16mm. Color 100 ft. $15; B&W $5, 8mm. 50 ft. $3. BRAATELIEN AND DREWS, 1955 Sanborn, Hollywood 27, Calif.

● GORGEOUS MODELS . . . A fine collection of beautiful girls. Free lists 8mm. and 16mm. PIQUE PICTURES, Box 123 Station B, Brooklyn 16, New York.

● EXCITING film. For artistically presented subject, "Exciting Stars in Action," starring glamorous girls, send only $1.00. State 8-16mm. EXCITING FILMS, 1071 El Centro, Dept. B, Hollywood, Calif.

● 8MM.-16MM. silent films rented by the week. Shorts and features. Low rates. New catalogs. DAYTON FILM, INC., 2227 Hepburn Avenue, Dayton 6, Ohio.

● CHILD is born by Caesarean delivery. Original, outstanding home movie production. Protect it free. Send postal card immediately, PREFERRED MOVIES, Hamilton 8, Ohio.

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● CANADIANS—Send for Castle, Official, Pictoreel silent and sound film lists. Lowest prices. Cadwallader's, 996 Western Road, Toronto.

● Continued on Opposite Page

Classified Ads --- cont'd.

FILMS FOR RENT OR SALE

● SOUND films rented by the week. Homes, roadshowmen, churches, schools. New catalogs. DAYTON FILM; INC., 2227 Hepburn Avenue, Dayton 6, Ohio.

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● EXCLUSIVE Home Movies. Select films—Write for free list. HOME PIX, 1674 Broadway, New York 19, New York.

● SOUND shows $2.00 per day. Reduced prices on films and equipment. Send for catalogue. JENKINS' AUDIFILMS, Lewisburg, Pennsylvania.

● FLORIDA Color Shorts. 16mm. only. 100 ft. Kodachrome $15.00. Write for list. WURTELE FILM PRODUCTIONS, Box 5504, Orlando, Florida.

● USED and new Castle films. 8-16mm., silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Blaintree 84, Mass.

● NEW 16MM HOME MOVIE Catalog of LATEST Sound Films now ready. Write for your copy. OWEN FILM COMPANY, Stone Mountain, Ga.

● 16-8MM. Sound and Silent Films rented and exchanged, many in color. Grand Film Exchange, 1123 Penock Ave., Nashville, Tenn.

● 8MM. Comedies and full length features, 2c per foot. Send $1.00 for 50 feet. Sample. COPE STUDIO, 5869 So. Figueroa, Los Angeles 3, Calif.

● 8MM.-16MM. films, equipment. Bargains. TOWERS, 935 North Fortieth, Philadelphia 4.

● FOR SALE—16mm. and 8mm. Features. Catalog, 10c. SAM'S ELECTRIC SHOP, Passaic, New Jersey.

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● WILL swap 8mm., 50' Reels. Want Comedies, Drammers, Sports, or Scenic Subjects. Swap Miss America Pageants, glamour newsreels, bathing beauty shows. Ralph B. Clark, 1763 W. 48th St., Los Angeles, Calif.

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● TIRED of your films? Swap them! No cash charge. Send for our sweat plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

● 8MM. features exchanged $1.00—16mm. $1.50. Also send for "Film-a-Month" plans. 8-16MM. EXCHANGE, 21126 Greenview, Detroit 19, Mich.

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● SOUND ON FILM for your 16mm. movies. Just send us your kodachrome or blk. and wh. film plus the narration script; we will do the rest. A bl. and wht. sound print will be made for $15 per 100 ft. R. H. EKLUND, 19766 Monica, Detroit 21, Mich.

● 16MM. Color enthusiasts—we correct too dark, light, red, blue, or green film on precision optical equipment. Send one foot and $1.00 for sample test order. MANASHAW FILMS, 6650 Sunset Boulevard, Hollywood 28, California.

● REVERSAL Motion Picture Processing, 100 ft. 16mm., $1.00; 50 ft. 16mm., 75c; 25 ft. double 8mm., 50c. Prices include return postage except C.O.D.'s. RITTER CINEMA SERVICE, 507 South Oak Park Avenue, Oak Park, Illinois.

● 16MM. TO 35MM. TO 120. 16mm. transparencies to 35mm. color or B&W negatives. 35mm. Trans. to B&W 120 neg. VIGLIUCCI, 661 Third St., Ravenna, Ohio.

● ROLL films developed and printed mammoth size 30c—six or eight exposure. FILMS, P.O. Box 688, Station H, Los Angeles, California.

● 6 or 8 exposure, roll finished, giant size, 30c. Ask about our 16mm. and 8mm. titling service. THRIFTY PHOTO, Box 46, Southgate, Calif.

TITLES AND SUPPLIES

● PLANNING to edit or add titles to your films? For best results, always use the CINE-RULE! For all cameras, projectors and films. Available in three styles: 8mm., 16mm. Silent and Sound: specify which. Only $1.00 postpaid! BETTNER FILMS, Box 1064, Church Street Station, New York.

● VEE CINE TITLER—"The Titler built like a precision lathe." Furnished completely equipped for scrolls, zooms, flop ups, flop downs, turnarounds, etc. Change quickly from vertical to horizontal easel. Write for folder. C. J. FILIPAK, P. O. 132, Holyoke, Massachusetts.

● KODACHROME Titles—$1. each (ten cents for each word over five.) Fades 25c. Laps 50c. Ten day delivery. C.O.D. State 16mm or 8mm. and background color desired. MOTOR CITY TITLING CO., 19766 Monica Ave., Detroit, Mich.

● "TEN SIMPLE RULES FOR MAKING TITLES" free booklet. WESTWOOD CINE SHOP, 635 Victoria Street, San Francisco, California.

● "TEN SIMPLE RULES FOR MAKING TITLES" send for our free booklet. WESTWOOD CINE SHOP, 635 Victoria St., San Francisco 12, Calif.

News Of What's New...

● *Continued from Page 191*

permits easy inspection and cleaning of aperture plate and pressure shoe without disturbing lens focus. Other convenient features include: long-wearing roller sprocket shoe assembly which opens up and closes automatically with the film gate, affording easy, quick threading; a quick-centering tilting control knob; and a fast automatic rewind.

The "Premiere-20" is equipped for both silent and sound film speeds, still picture and reverse operation, with switches readily accessible on a centralized control panel. Coated 2-inch f/1.6 lens is standard equipment. Standard pre-focus lamps are supplied up to 1000 watts.

The sound optical system projects light from the exciter lamp directly through semi-cylindrical lens, eliminating mechanical slit and mirror. Amplification is of high quality, with tone control for crisp speech reproduction. Latest design 12-inch Jensen permanent magnet dynamic speaker has wide tone range and adequate capacity for moderate-sized auditoriums.

Amprosound "Premier-20" operates on 50-60 cycles, 105-125 volts A.C. Use with converter on D.C. current for amplifier only. Projector motor operates on either A.C. or D.C. Complete unit includes projector, speaker, lens, lamps, 1600 ft. reel and standard accessories. New luggage-type projector case and speaker case are also supplied.

Projector Stand

A sturdy collapsible projection stand called the "Project-a-Pod" is now being produced by the A-JAK Mfg. Co., 939 Wilson Ave., Chicago 40, Ill. The "Project-a-Pod" is an all-metal flat-top pyramid 36 inches high with a broad 30x30-inch base. A standard table top, measuring 12x36 inches, will accommodate all still projectors, all silent motion picture projectors and most sound projectors, and still leave adequate working space for slide files, film reels and lecture notes.



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With Amateur Movie Clubs...

• *Continued from Page 166*

treasurer, and George Huston, sergeant-at-arms.

★

FRESNO (Calif.) Movie Club, at its last meeting, awarded prizes to Mrs. Hassler, Ed. Burke and Miss Oba Algeo for prize-winning films in the 8mm. division and to Mrs. Schoettler, Doctor Orme and Bob Denny for prize-winning films in the 16mm. division.

★

OMAHA Amateur Movie Club has plans afoot to move its place of meeting from the Northside Library to the Joslyn Memorial Auditorium. Increasing membership, now well over a hundred, makes the larger quarters necessary, according to D. E. Buck, president.

★

MINNEAPOLIS Octo-Cine Guild, at its February meeting, elected M. F. Ohnsterine, president; Ralph Mueller, vice-president; John Brandon, treasurer, and Bernard L. Attermott, secretary. Organization, with a membership of 50, is the ranking 8mm. club of Minneapolis and meet the last Tuesday of each month.

★

AURORA (Illinois) Cine Club, at its late January meeting, awarded trophies for the year 1946 to Julius Rokop, Mrs. Margaret Buell and Ralph Biltgen, winners of 1st, 2nd and 3rd places, respectively, in the group's filming competitions.

Experimental Workshop...

• *Continued from Page 161*

shows a simple flat title board which is hinged at the base to permit it to be folded flat when titler is to be stored away. This may be improved by cutting out the center and inserting a movable board on pinion hinges which will enable user to make turn-around or flop-over titles.

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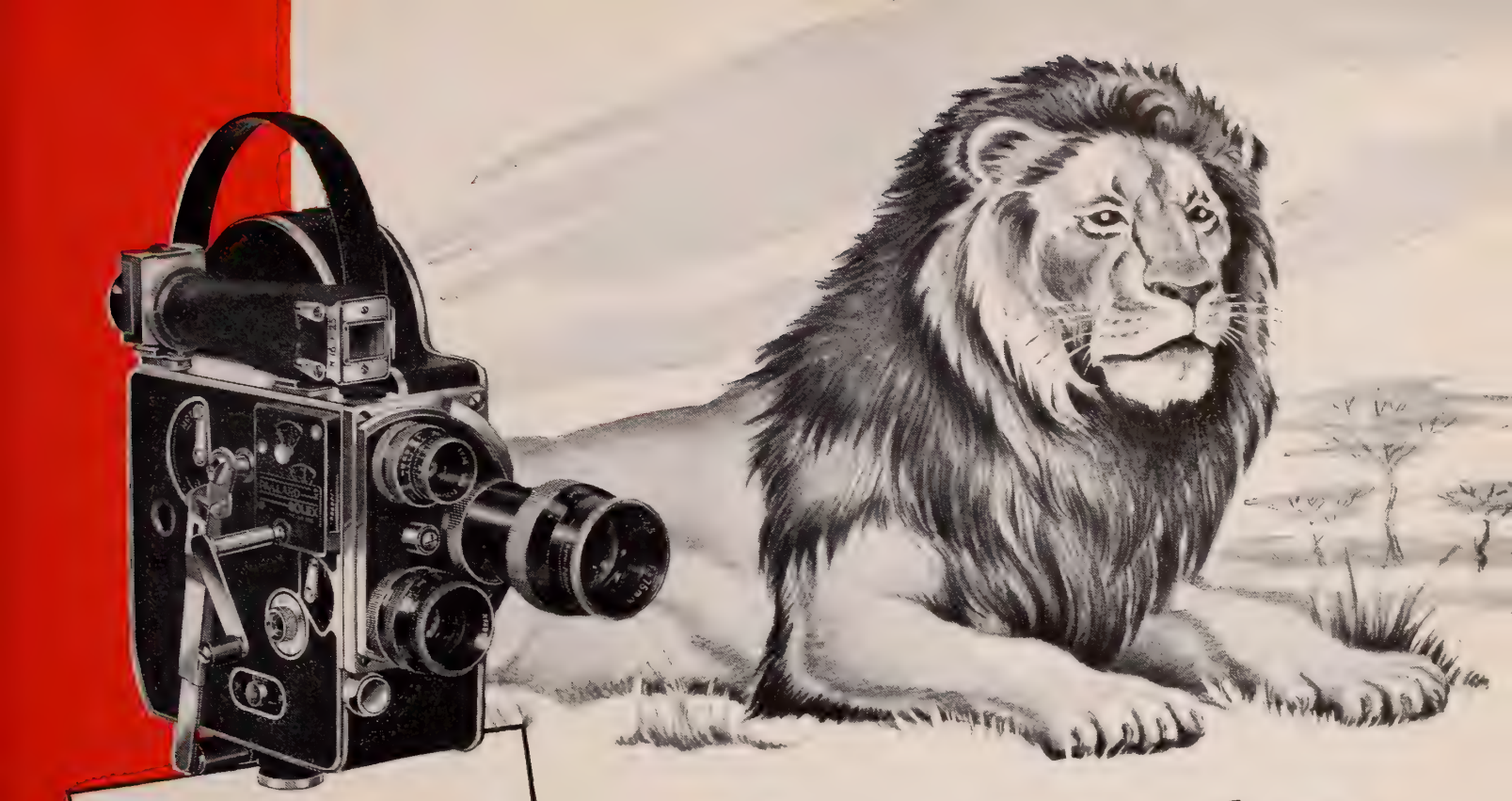
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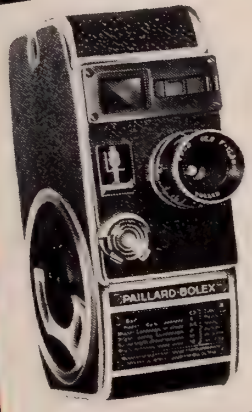
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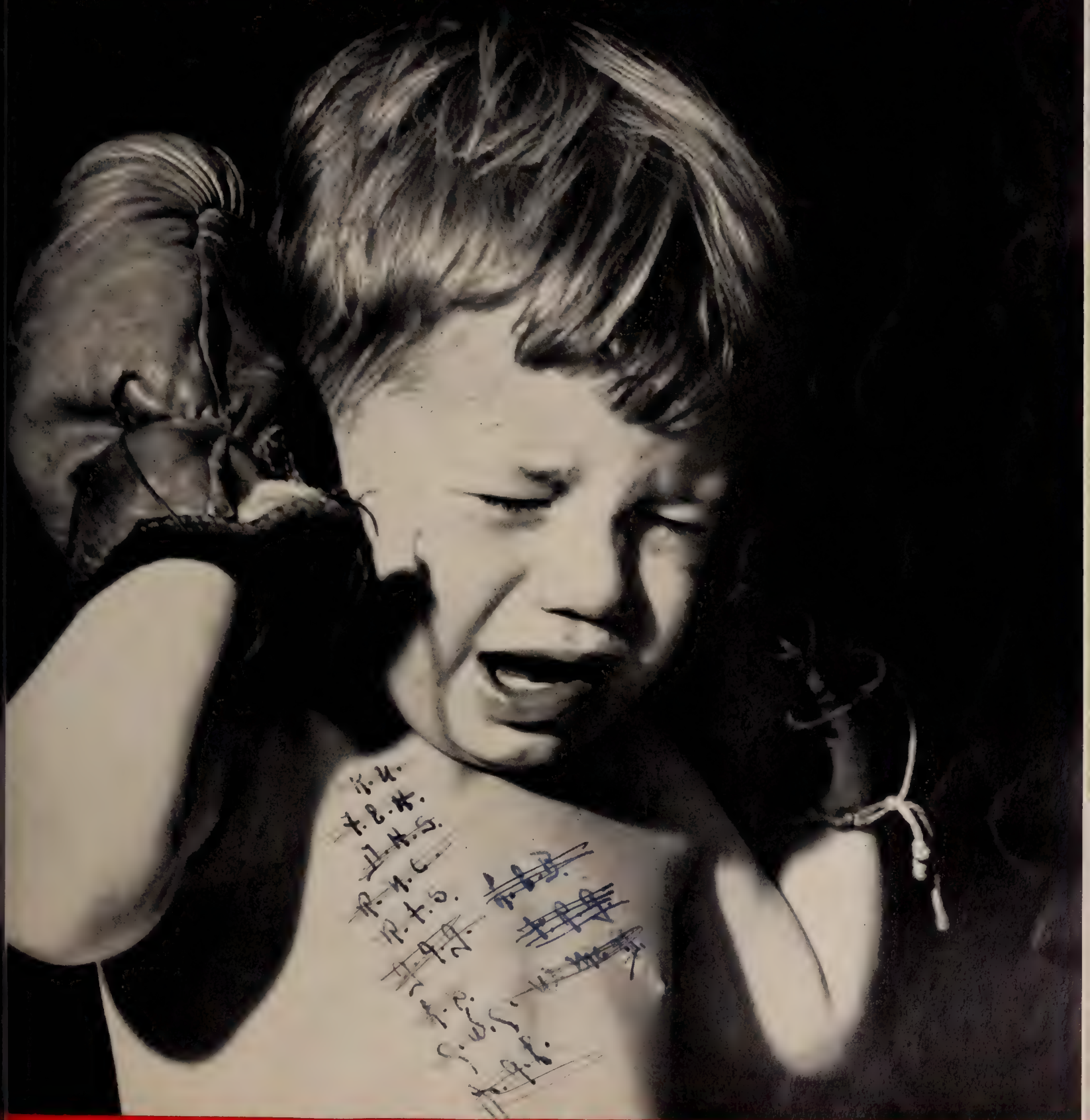
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"FISH STORY"

Life in the great outdoors is loads of fun for most people, but for Ben, leading character in the film, it's just plain misery. His "girl friend" likes to fish, but is afraid of water. So when they go fishing Ben has to carry her across the stream. But all things, good and bad, do come to an end, as Ben found out, and they finally get ready to fish. Ben, being still very excited, proceeds to get himself entangled in his own line and finally pulls himself into the water!

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VOL. XIV

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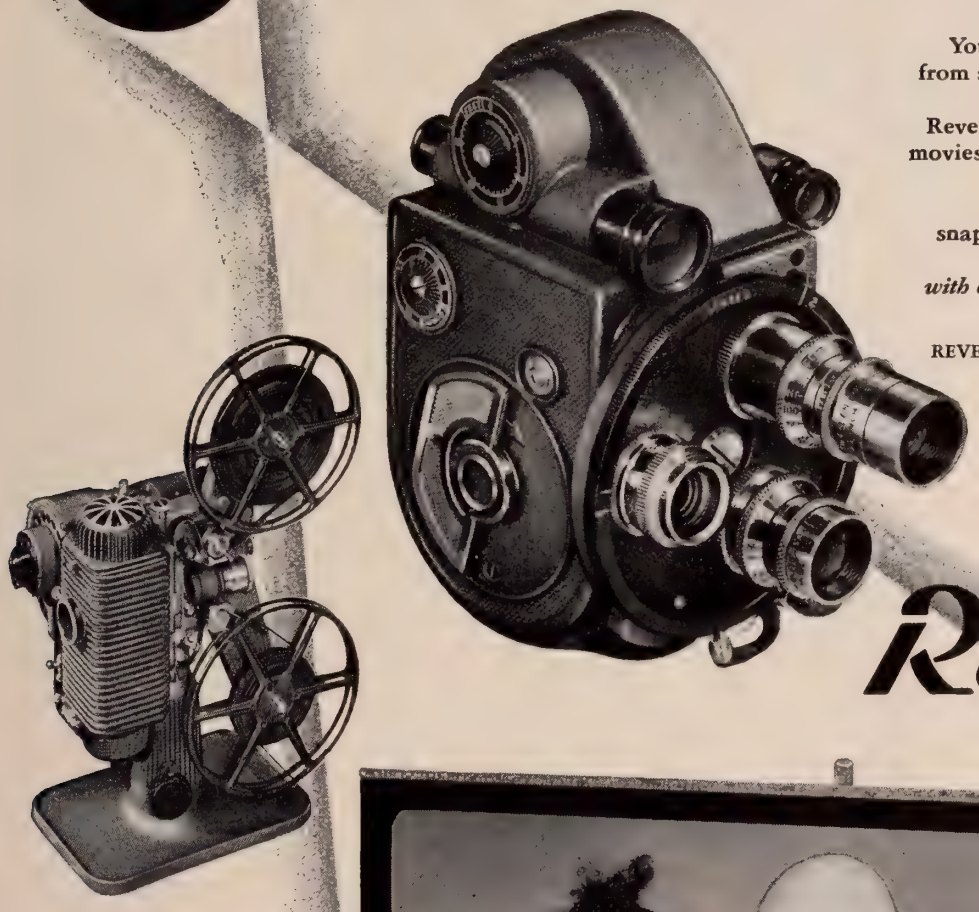
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Titling (Simon B. Werner, Baltimore, Md.)

Q—*I recently constructed my own typewriter titler and wish some advice in photographing titles: How can I photograph with color film the black and white titles you publish in your magazine and get some color in them? Also, when taking a meter reading of a title, do you take a reading of the color of the lettering or a general reading of the whole title?*

A—Answering question No. 1, you can obtain color in the titles in several ways: You can tint these titles with water colors or with show card colors. Another method is to cover the title with a sheet of colored cellophane.

Answering question No. 2, it is advisable to take a meter reading from the whole title where title area is sufficiently large. It is sometimes difficult to take a meter reading of a small typewriter title. In such instances, merely place a larger card of the same color as the title card immediately in front of the title card holder and take a reading. If the title card is of a very dark color or is black, then taking a reading on a grey card will render satisfactory exposure.

Photographic Rates (Charles F. Davis, Ft. Worth, Texas.)

Q—*I am equipped with professional cine camera and equipment and have opportunity to secure some nice contracts for shooting pix of football games this coming season. Can you advise what rate of payment is generally made for this work, what sort of contracts are usually made and if possible send me a copy of a model contract?*

A—Free lance motion picture photography is quite unorganized at this time and therefore it has been the practice of the various photographers to develop their own rates based upon actual costs plus what they believe to be a reasonable profit.

Of course, it would also be possible to develop a scale of charges based upon footage, but here again we have no concrete figures to offer as a basis to work from. We do know that here in Hollywood, some producers and distributors of 16mm. films have offered to pay anywhere from $1.00 to $10.00 per foot for acceptable 16mm. Kodachrome footage. So you can see, that even here in the motion picture capital, the remuneration varies greatly and is often at the whim of the purchaser.

Reflector Surfaces (Matt Bennett, Detroit, Mich.)

Q—*I have four spun aluminum reflectors for floodlights in which the inside surface is sanded and diffused. I am of the opinion I am not getting full reflecting efficiency from these units, and that they could be improved by giving the reflector surface a nickel or chromium plated finish. What is your opinion?*

A—The reflectors you have are purposely finished soft in order to break up harsh light rays and more evenly distribute the reflected light. If you change the reflecting surfaces to bright chrome finish, the light will be harsh and cause sharply defined shadows.

Aerial Meter Readings (Wm. H. Scott, Mt. Carmel, Illinois.)

Q—*Sometime during the coming summer, I plan to make a cross country hop in a private plane, and I would like to know if meter readings taken from a plane can be relied upon for correct exposure.*

A—Yes, unless unusual conditions prevail, you can rely upon meter readings taken from the air. Of course, some judgment must be used in evaluating such readings, especially if there are large bright or dark areas in the scene below and depending upon what details you wish to emphasize. The experienced filmer will make allowances accordingly. Another recommendation is to use a haze filter at all times when shooting from a plane.

Titling Lights (Frank Novak, Detroit, Michigan.)

Q—*What kind of lights, Photofloods No. 1 or No. 2, should I use in shooting titles at a distance of two feet?*

A—The more light you use the smaller the lens stop you can use and therefore the sharper will be the detail in your titles. We'd advise using Photofloods No. 2.

Out Of Focus (A. C. Perry, Erwin, Tennessee.)

Q—*I have a typewriter titler with the auxiliary lens 8 inches from the title card. When my finished titles are in focus on the screen, my pictures are*

• *Continued on Page 255*

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"It Was Wonderful Then"

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"You Are My Lucky Star"
"On the Mall"
"Two Hearts that Pass in the Night"

11 **RHYTHM IN RHAPSODY**
"Tip Toe Thru the Tulips"
"Moonlight Masquerade"
"The Night is Young"

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"In Love with a Song"
"Isn't that Just Like Love"
"It All Comes Back to Me Now"

13 **SONGS OF THE RANGE**
"When It's Springtime in the Rockies"
"The Singing Hills"
"Git Along Little Pony"

14 **SYNCOPATED SWING**
"Hold That Tiger"
"The Jumpin' Jive"
"Are You Happy? Amen"

15 **COMICAL CAPERS**
"The Old Oaken Bucket"
"Where Has My Little Dog Gone"
"Deep In the Heart of Texas"

16 **JUVENILE JUBILEE**
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"On to Victory"
"I Don't Want to Set the World on Fire"

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TIMELY TITLES

By EDMUND TURNER



★ **HERE'S** the opening title for your movie of spring scenes—wild flowers in bloom, fruit trees in blossom, planting of gardens and of baby ducks or chicks at Easter time, etc. It also suggests a movie about a boy, taken with spring fever, going fishing, etc.



★ **YOUR AIRPORT** offers many picture making opportunities for your movie camera. Start your story with this title, then show a long shot of the airport; move in for closeups of field operations and wind up with shots of planes taking off the runway.



★ **THIS IS** another title that suggests a movie of the springtime, this time exclusively of flowers which become a riot of color as warm spring winds and sunshine get in their work. Use your auxiliary lens for dramatic closeups!



★ **SPRING** Flower Shows are held in many cities about this time each year. If you plan to record this event, use this title to begin your picture. Add human interest by having the children inspect the flowers; follow with ultra-closeups of various flowers.



★ **A CONTINUITY** is suggested by this title involving a housewife holding telephone conversation with a neighbor and being interrupted several times by child crying, a salesman at the door, a collector, etc. Affords opportunity to tie your odd shots together.



★ **GOT RARE** shots of thrilling events or occurrences such as auto races, motorcycle hillclimb, fires or floods, or perhaps some lucky shots of visiting stars or personalities? Tie them together for an interesting newsreel with this title for the opening.



Good idea for a movie!

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Pictures that tell your audience: "Here's a person who really knows how to handle a motion picture camera."

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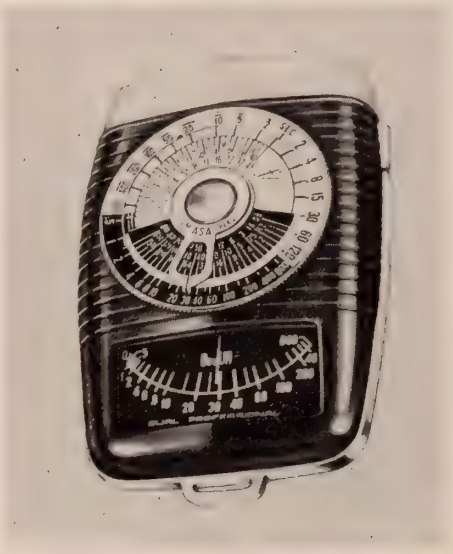
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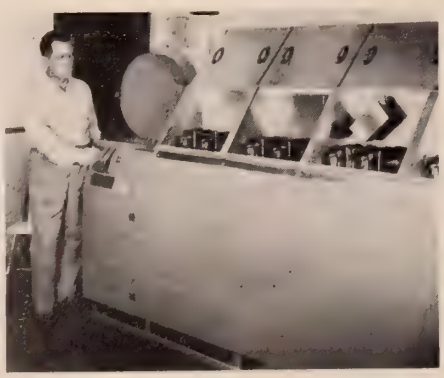


● Reads reflected or incident light

DeJur Automatic Meter

Said to be the first automatic exposure meter ever to be developed reading either reflected or incident light values is the new DeJur Dual-Professional Exposure Meter. The sensitivity claimed for this new meter ranges from three to twenty-five times more than any other exposure meter now on the market.

Its lifetime guaranteed "Luxtron" photo-electric cell; die cast aluminum case; high scale readings at lower light levels; one setting — one reading plus greater eye appeal make it one of the finest exposure meters available. Use with black-and-white or color film; indoors or outdoors, with movie or still cameras. Price soon to be announced. Available about May 1st.



● L. L. Johnson and new processing equipment

New Film Laboratory

L. L. Johnson, Jr., announces the opening of National Cine Service, Washington, D. C., a modern 8mm. and 16mm. motion picture laboratory featuring completely automatic film processing. New automatic equipment features temperature control to within .2 of one degree, latest type contact and optical printers with photo-electric controls, and latest type sound track printer. Laboratory will offer fast service on black-and-white and color duplicates, also enlargements of 8mm. to 16mm., reductions of 16mm. to 8mm. An editing and titling service is also available. Address is Box 4425, Washington 17, D. C.

Fidelitone Turntables

George K. Culbertson Co., 5133 Jaunita Ave., Minneapolis, Minn., offers an improved, streamlined model A recording dual turntable for the movie amateur who desires recorded music and sound effects for his films. Consisting of two 78 rpm turntables, three phonograph pickups, a semi directional



● 3 pickups; built-in amplifier

microphone, a powerful six-tube recording and producing amplifier and a 12 inch dynamic speaker, the model A Fidelitone is a complete all-in-one unit that eliminates the inconvenience of plugging into radios or carrying an external amplifier and speaker. Overall size is 25½ x 16⅜ x 8½ inches. Weight is 47 pounds. Price, including excise tax, is approximately $265.00.

New Filmo 8mm. Projector

Bell & Howell Company, Chicago, announces this month the latest addition to their projector line, the handsome new Picture Master 8mm. projector. An outstanding feature of this machine is its base-up 750-watt projection lamp, preventing blackening by age of the lamp and consequently impared projection quality.

Other features complementing the handsome streamline design of this new projector are: safe-lock sprockets avail-

● *Continued on Page 251*

FOR GORGEOUS MOVIES
IN
COLOR OR BLACK AND WHITE

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New thrills in movie making await you . . . the convenience of magazine loading . . . a three lens turret that rotates normal or telephoto lenses into position instantly . . . and built-in compensating finders that accurately frame the picture area. Five operating speeds bring you the extra fun of slow motion or high speed animation. It's movies as you have always wanted them.

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ON THE WING
Hunters waiting in the blind . . . geese flying high in formation . . . dogs stalking the game.

BIT AND BRIDLE
Filmed at Aiken, S. C. where the finest thoroughbreds . . . steeplechasers, trotters, pacers . . . are trained.

WHITE MAGIC
Set against Sun Valley, Idaho, the camera captures most beautiful shots of expert skiing and winter sports.

BIRD DOGS
The training of hunting dogs, setters, pointers and spaniels is intricately portrayed in this film.

PINEHURST
Featuring such golfers as Byron Nelson, Harry Cooper, Vic Ghezzi, Bobby Jones, Ed Dudley, Danny Shute and others.

BROTHER GOLFERS
Here's an exciting picture which features the Six Turnesa Brothers, America's Royal Family of Golf.

SNOW FALLS
It'll draw laughs from the most hardened experts who acquired their skill exactly as shown in the picture.

BLUE GRASS
Deals with the training of thoroughbreds and horse-racing, with scenes of Hialeah and Saratoga.

FLYING FEATHERS
With two of the world's ace Badminton players —Ken Davidson and High Forgie.

SPORTING WINGS
Aviation as a pastime is the subject of this reel, with a converted barnyard as a hangar.

BIG LEAGUERS
The Chicago Cubs are shown training at Catalina Island. It's a most absorbing reel for baseball fans.

TOUCHDOWN
Here's a film which shows what goes on behind the scenes on football fields throughout the country.

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. . . The Bensen Light provides synchronizer convenience with fotoflood economy. The Bensen Light costs much less than a good synchronizer and permits ground glass focusing and framing. There are NO SYNCHRONIZATION FAILURES with the Bensen Light.

The Bensen Light is extremely light in weight. You'll hardly know it's on your camera. The Bensen Light permits the camera to be set on any tripod or movie titler. It may be used on a tripod alone if desired. No light meter is needed. The extra long (20′) detachable cord allows complete freedom of movement.

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● Filming movies of your child and your neighbors' children, you watch them eagerly returning home from school. But that isn't the whole picture, is it? Where is the school? What does it look like? Who are her classmates? What games do they play? Does mother meet the child on her way home? Analyzing the action thus suggests filming a sequence that tells a story rather than a single shot.

"Where Does He Get His Ideas?"

Don't Envy The Other Fellow's Movies. Here's A Plan That Makes Continuity Building Easy

By A. J. ANDRONACO, JR.

INVARIABLY after the screening of a particularly interesting amateur movie to a club or other large group, comments fly rapidly about in the audience. Groups assemble according to similarity of interests; the critics of camera technique form a lively discussion unit, as do the critics of story idea, continuity experts, connoisseurs of acting, etc., throughout all the various phases of cinematography.

However, they all meet on common ground with the one big question, "Where does he get his ideas?" What makes it possible for the owners of simple and inexpensive cameras in many cases to turn out films far more absorbing than those of the fellows with super de-luxe models with scores of gadgets?

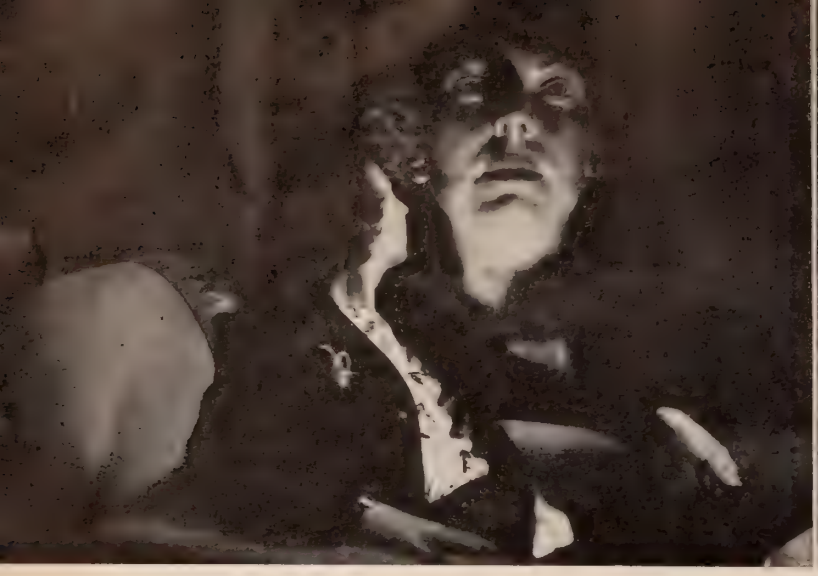
The common failure with most of us is that we think of the camera as an independent factor in the making of movies. No camera yet invented can do its own thinking. Whatever is wrong with amateur cinematography today is the fault of the cameraman, not the camera. It is the cameraman's responsibility to think creatively, to learn to "see" properly before he points his camera and presses the starter button. And every time he dodges that responsibility, he automatically earns himself another length of wasted, ineffective film.

Because amateur cinematography is a highly personal thing; because ideas and impressions must pass first through the minds and feelings of individual cameraman, no one can state with authority what should and should not be filmed. That is one of the great attractions of the field—it allows a magnificent amount of freedom of selection to be exercised. Nevertheless, "Where does he get his ideas?" is still being asked by thousands.

Webster says an idea is "a mental image or picture." That is the key to the solution. We must train our minds to visualize pictures, significant pictures that will speak to the audience in a language easily understood.

The human being is a lover of classification. Everything must be kept in its own pigeon-hole in our minds lest this complicated affair called life swamp us with its complexities. We can use this attribute to our advantage in learn-

• *Continued on Page 250*





● Illustrated here are two examples of ghost or vision effect that may be accomplished with any 8mm. or 16mm. camera. The double image is obtained by the simple process of double exposure. In the first photo, the girl was photographed with the scene slightly underexposed. The film was then wound back in the camera and made ready for the re-exposure on the ghost image of the girl's head photographed against a black background. In the next shot, the scene was filmed about two-thirds underexposed and with the girl in the chair. In the second exposure, the girl was removed from the scene.

Special Effects By Multiple Exposure

Fifth Article In Series On Camera Trickery Reveals The Startling Cinematic Effects That Are Possible Through Use Of Split-stage And Vision Techniques

By LARS MOEN

SUCH basic trick effects as we have discussed up to this point in the series involve rather simple camera manipulation. Reverse Action, Varying Camera Speed, Stop-camera and Animation have involved merely turning the camera upside down or running it in reverse, changing the speed of the motor, stopping and starting the camera, and the like.

Now we begin to penetrate a little deeper into the world of Special Effects with a method dear to the heart of film tricksters, and rich in possibilities, but one demanding a little more care and accuracy than some of the simpler effects. This is Multiple Exposure. (The usual name for it is Double Exposure, but since a scene may involve not two but several exposures in some cases, the word "double" is a bit inadequate.

There are two broad types of Multiple Exposure, involving quite different effects. However, the mechanical problems involved are so similar in the two cases that it will be worth our while to consider them together. Both types involve running the film through the camera more than once; hence the name "Multiple Exposure." The two types of this are the following:

1. The Superimposed Shot, or Superimposition: In this case, one shot is exposed directly on top of another, so that a portion of the scene is transparent and ghostlike. (Most common use: Ghosts and visions).

2. The Split-Screen: One part of the frame is covered at the camera, and another portion exposed. Then the first part is uncovered and exposed while the previously exposed portion is masked off. (Most common use: One actor playing two parts on the screen at the same time).

The Backwind Problem: Since both the Superimposed and the Split-Screen shots involve running the film through the camera more than once, and each time from one definite point to another definite point, the question of a Back-Wind, or Wind-Back, becomes important. The movie maker whose camera is equipped with such a device will have a somewhat easier time of it than the man whose camera is of the straightforward "one-way" type. Some cameras can be rebuilt to include such a feature without too much trouble, as described in earlier issues of HOME MOVIES.

In most instances, however, the procedure will be to mark the starting point in some manner, make the first exposure, return the film to the mark by opening the camera in the darkroom or a changing bag, and expose again.

This routine, naturally, becomes somewhat simpler if we can make our multiple exposed shot at the beginning of a roll of film, since we can then dispense with the darkroom. All that is necessary is to mark a definite spot on the leader or beginning of the film, shoot the first exposure, run the balance of the roll through the camera, with the lens capped or covered, run it through again to reverse it end for end, then thread up with the same start mark in the same position in the camera, and shoot the second exposure.

However, since the percentage of such shots which can be made at the beginning of a roll is not high, we may as well face the darkroom or changing bag procedure at once. In this case, we are going to wind the film back to a definite point in the dark, so we must have a start mark which we can *feel*. The usual form is a notch or punch mark along one edge of the film, which will be unmistakable, yet will not interfere with free passage of the film through the camera. This is made directly above the gate, or at any point which may be located in the camera in an easily repeatable location. The camera is closed and the first exposure made. We go into the darkroom, or put the camera in the changing bag, open the camera, wind the film back to the notch, thread the camera with

the notch in the same position as before, and shoot the second exposure.

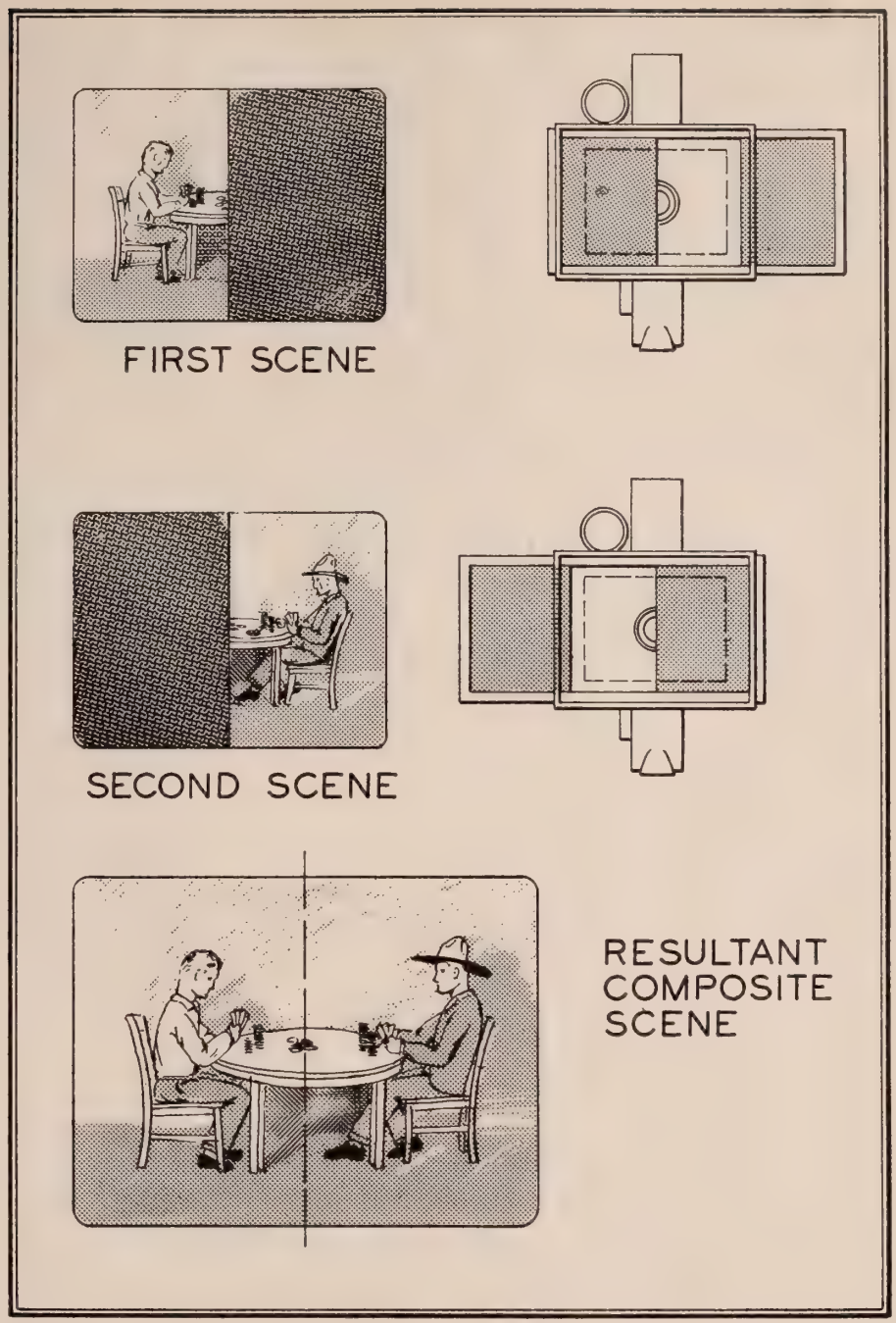
Since the footage counter is our only guide to the other end of the scene, it is important to note before the first exposure the exact point at which the counter is set, and the point at which the scene finishes. For the second exposure, the counter is returned to the same point, or it is reset for zero for both takes, or the footage of the first take is noted and, without reset, we simply carry on for the same scene footage in the second take—whatever seems most convenient at the time.

Special Equipment: Practically all types of Multiple Exposure shots call for a tripod, and preferably a rock-steady one. A slight amount of "weave" back and forth will not be too noticeable on a normal shot, but with a double exposure it is a different story. Any vibration or movement is practically certain to be different in the two takes, with the result that the one image will slide about over the other, harming the illusion, and in the case of split-stage, the dividing line may become evident.

By the same token, a good camera movement or mechanism is a great help, for it is important that the film come into position very accurately for each frame. A reasonably good camera is more likely to give accurate registration than a too flimsy one.

Another desirable aid in most multiple shots is some sort of timing device, since much of the action will have to be done on counts to bring each part of it into correct relationship with the whole. A stop-watch is probably most convenient, since it may be set in motion at a precise starting point without the need of looking at it. If a stop-watch is not available, a watch with sweep-second hand is fairly helpful, and some types of darkroom clock are even better. A metronome with an audible "tick" is good, since we need not look

• *Continued on Page 248*



• Illustrated here is the principle of the split-screen shot, and one example of a simple type matte-box such as commonly used by movie amateurs for split-screen effects. The matte-box holds opaque panels or "mattes" ahead of the camera lens to screen from view the undesired portion of the scene.

• A simple split-stage trick shot is illustrated below. In the first picture, three children are scurrying behind a narrow fence post. In the next, they are shown peering from behind it but with much of themselves concealed. The trick was effected by masking off the scene at the right up to center of the fence post, than re-exposing for the masked-off portion as seen in picture at right, with matte box mask reversed.





CLOSEUP GADGET

New Two-purpose Accessory For Filmo Cameras Provides 4 Auxiliary Lenses For Shooting Closeups, Also Viewfinder For Aligning Camera With Title Card Or Closeup Subject

By JACK IRWIN



● Fig. 1—By sighting through Attachment viewfinder, camera can be quickly centered on title. Then, by swinging turret of Attachment, an auxiliary lens is brought into place before camera lens, permitting closeup photography.

FOR THE owners of Filmo cameras, both 8mm. and 16mm., the photographing of titles and objects at close range need no longer be a problem. The Bell & Howell Company, makers of these fine cine cameras, have brought out a simple lens attachment that enables the photographer to accurately center his camera with the title or object to be filmed and at the same time it provides the auxiliary lens necessary for close range photography. Eliminated entirely is the old problem of parallax in ultra closeup filming.

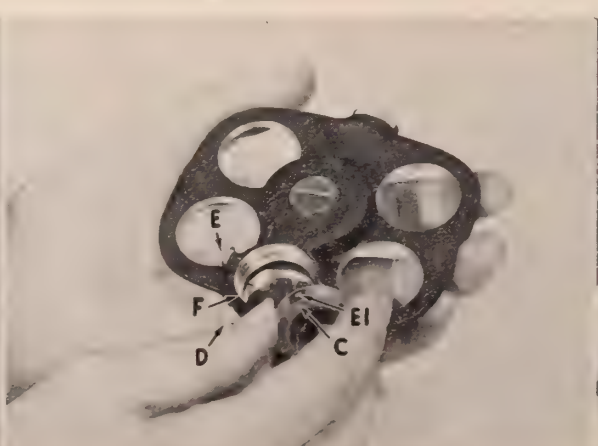
This combination alignment and lens gadget is tradenamed the Bell & Howell Close-up Attachment. Pictured on these pages, it consists of a turret plate with 4 portholes for auxiliary lenses and a built-in periscope type finder. It slips over the camera lens mount and is secured with a set-screw. Locked in place, with the finder in true vertical position, one merely points the camera toward the title card, peers through the finder as the girl is doing in Fig. 1, making the necessary adjustments between camera position and title card until they are in perfect alignment.

This done, the turret is rotated to bring into position one of the auxiliary lenses, as shown in Fig. 4 which adjusts focal length of the camera lens for sharp focus at the established distance.

Step-by-step use of the attachment is illustrated in the photos on this and the opposite page. Fig. 2 shows a closeup of the attachment mounted and ready for use on the camera. In this picture, all portholes are fitted with auxiliary lenses. The lens mounts are so designed that they may be combined with others. Available are auxiliary lenses for 12, 18, 24 and 36 inch distances. Any two of the lenses may be combined to gain intermediate focusing so that the At-



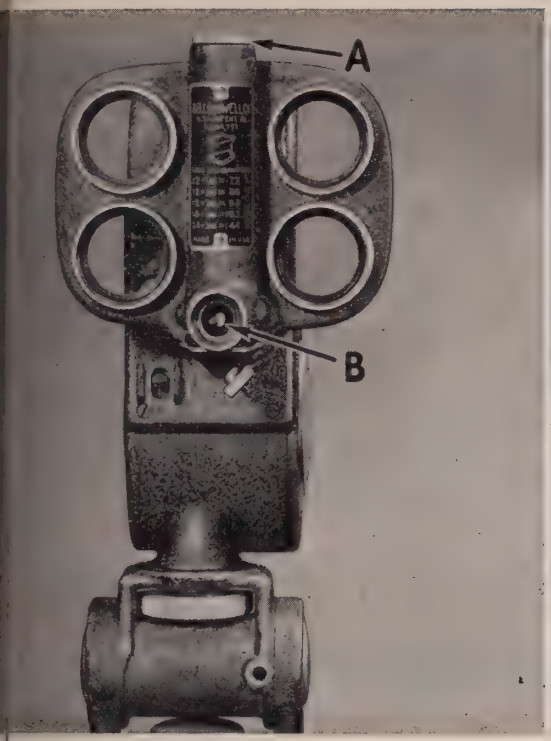
● Fig. 2—Four mounting holes for auxiliary lenses are provided in turret of Attachment .A quick turn of turret brings any one in place before camera lens. Focusing distances are shown on engraved plate.



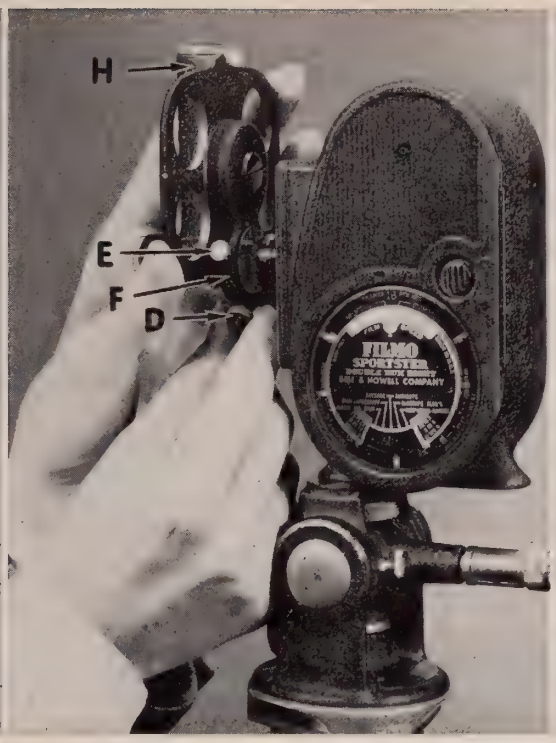
● Fig. 3—Rear view of Attachment showing lens adapter C, clamp nut D, adapter retainer screw E, and mounting bracket F. Adapters are interchangeable with others to make Attachment adaptable for various model Filmos.



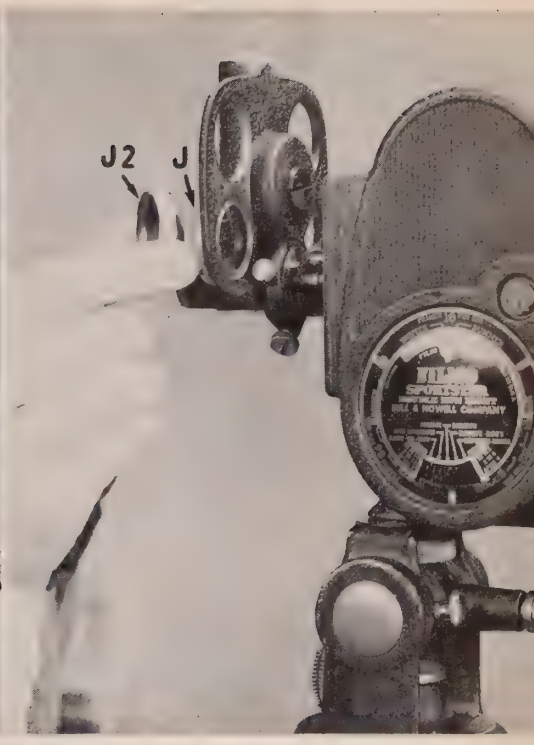
● Fig. 4—Showing Close-up Attachment in photographing position with auxiliary lens J before the camera lens. Four auxiliaries provide for 12, 18, 24 and 36 focusing distances.



● Fig. 5—Showing viewfinder eyepiece A and viewfinder objective B. Viewfinder shows a remarkably clear image which is upright but reversed from left to right and shows correct area for 8mm. camera lenses.



● Fig. 6—Showing how Attachment is placed on camera lens. D is clamp nut; E retainer screw; F mounting bracket; and H viewfinder tube. Mounting brackets are interchangeable so Attachment will fit most Filmo cameras.



● Fig. 7—Two auxiliary lenses may be combined to provide still other focusing distances than the 12, 18, 24 and 36 inch distances allowed by the single auxiliaries. A 2nd lens, J2, is being mounted over 1st.

tachment, plus four auxiliary lenses, provides a range of focusing for any Filmo camera from 6 to 36 inches.

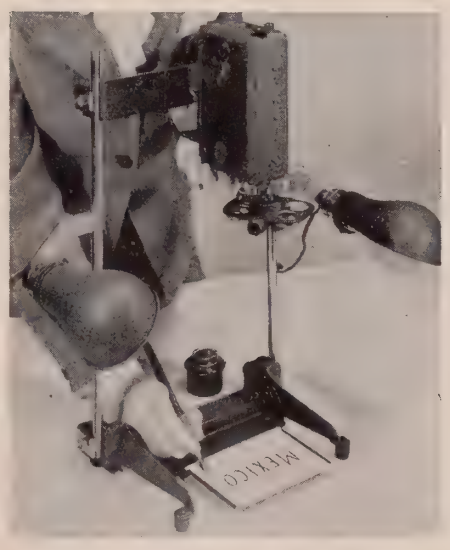
Combining the 12 and 18 inch lenses affords filming at a distance of 7.2 inches; combining the 12 with the 24 inch lens enables the camera to focus sharply on a title card or object 8 inches from the camera. This is the combination that would be used for typewriter titler cards such as those printed each month in Home Movies. Other combinations are as follows: 12 and 36 inch lenses, 8.8 inch focus; 18 and 24 inch lenses, 10.2 inch focus; 24 and 36 inch lenses, 14.4 inch focus.

Fig. 3 shows back of Attachment and various component parts. The lens adapter C, is interchangeable with others to provide use of Attachment on most all makes and models of Filmo camera lenses.

Fig. 4 shows Attachment after alignment has been established between camera and title card and the turret plate rotated to bring into position before the camera lens, one of the auxiliary lenses. The turret of the Attachment clicks as an auxiliary lens or the viewfinder is accurtely positioned in front of the camera lens.

The viewfinder eyepiece A and viewfinder objective B are indicated in Fig. 5. The viewfinder shows an image which is clear and upright but reversed from right to left, and is of the "positive" type which means that the outlines of the field do not change as the eye moves from one side of the eyepiece to the other. When the Attachment is used with a 12½mm. lens on an 8mm. camera, the photographed area is shown correctly in the viewfinder; when the Attachment is used with a 1 inch lens on a 16mm. camera, the photographed area will be about 9% higher and wider than that seen in the viewfinder. Therefore, when using the Attachment on a 16mm. camera, to photograph correctly the user may refer to a "Size of Photographed Area" chart supplied with the Attachment, or simply allow an extra 9% on the size of the viewfinder field.

Fig. 6 shows the Attachment being fitted to a camera lens. After Attachment is adjusted for true vertical, it is locked in place by means of the clamp nut shown at D.



● Fig. 8—Showing use of Close-up Attachment on 16mm. Filmo magazine load camera in photographing titles. Centering of camera is quickly accomplished and sharply focused titles are a certainty.

In Fig. 7, one auxiliary lens J is already in place and another, J2, is being combined with it, being screwed into the threaded mounting ring of the first. Combining or "stacking" more than two auxiliary lenses is not recommended, as vignetting will occur, the extent depending upon the focal length and f/ setting of the camera lens.

Selection of the correct auxiliary lens or combination of lenses is made by one of two methods. Looking through Attachment viewfinder, as in Fig. 1, the subject or title is centered in the viewfinder aperture by adjusting the tripod's position and the tilt of the camera until the desired area is framed in the viewfinder aperture. The distance from the turret of the Attachment to the desired point of focus is then measured. Using the Data Table which is supplied with the Attachment, the point of best focus may be determined. Properly used, the chart will show the near limit, depth of field, and far limit figures.

The other method is to approximate the height and width of the area to be photographed. Then, by consulting the "Object Area" section of the data table, the area listing closest in size to that desired is found. Following chart directions further, the best focus point for that object area is arrived at; if that point is not the best focus point, it then becomes necessary to change the object area and re-approximate. Where object area and f/ setting readings on the table coincide, the correct figures

● *Continued on Page 238*



● Raymond Rohauer's unique artistry is exemplified in the unusual camera technique and skilful lighting that highlights every scene in "Whirlpool." Here an ultra closeup of the star's eyes is being photographed for one of the dramatic sequences.



● Rohauer, in foreground, rehearses star Gary Charneau in a tense moment at the piano. Charneau plays a brilliant pianist-composer frustrated in love by a malevolent landlady. This portrayal led to screen test for Charneau for professional career.



● This intimate shot was snapped during one of many rehearsal sessions. Rohauer, far right, reads script and explains his story aims to stars Charneau, (left) and Linda Stevens and Lillian Kay seated on stage.



● Filming a closeup of Charneau for death scene called for camera ingenuity and a knack for improvisation. Often settings were completely torn down and re-arranged several times in order to gain the most effective camera angle.

HOLLYWOOD GENIUS

That's What They're Calling Raymond Rohauer Whose Five Reel Psychological Movie Is The Surprise Amateur Film Of The Year

By J. H. SCHOEN

RAYMOND ROHAUER, twenty-year-old drama student of Los Angeles City College, today enjoys the distinction of having shown Hollywood what a professional-like job of picture making an amateur can turn out who has the gift of genius and the initiative to dig up non-professional talent, costumes, sets and money necessary for a pretentious five-reel 16mm. sound production.

As writer, producer, director and editor of *Whirlpool*, Rohauer not only has established a precedent in amateur movie history, but has Hollywood professionals agog with admiration for his accomplishments. The picture to date has cost Rohauer $1100, no small sum for a strictly non-commercial movie venture; but Rohauer had a picture in his system and he wasn't happy until he got it out and onto film. He had thought of the idea for so long and had lived it daily for so many months, the picture was so impressed on his memory that he never wrote a script for it. It was shot entirely "off the cuff."

Reed Porter, who reviews major theatrical productions for *Hollywood Review*, movie industry trade paper, had this to say on his review page about



● Rohauer is an interested onlooker while Kristian Chester applies makeup to Lillian Kay, Hollywood screen aspirant who essayed role of evil landlady in "Whirlpool." Her's is a standout performance, a credit to Rohauer's sensitive directorial ability.

Rohauer's production, following its Hollywood premiere:

"Still another contender for major motion picture discovery through the unfailing medium of amateur 16mm. production is very young Raymond Rohauer, who last Thursday screened for a group of friends and picture people his own creation, *Whirlpool*, which he wrote, produced, photographed and directed, and in which he plays a supporting role.

"Besides displaying to his advantage the brilliant imagination of the youth, it discovers an important bet in handsome Gary Charneau, who stars in it, as certain picture star material, reveals a dazzling musical talent in Miss Margit Mohr with her original compositions, and advances the Cinesound company to the finest point it has yet reached in the sound processing of pictures.

". . . Rohauer has struck some magnificent moods and caught many fleeting beautiful shots of people and things that attest his inborn right to the film medium and his native intelligence. As producer, writer, director and actor, all four, he has something that pictures can use and will be wanting just as soon as he has further schooled himself in his splendid art sense.

"His imaginatively brooding little idyll is about a boy, a mute, and starts at the grave of the one friend who is kind to him, a brilliant young pianist-composer who goes insane in his genius from the mental torture inflicted on him by a malevolent landlady possessed by money lust. She breaches the budding romance of the pianist and his sweetheart and much footage (much too much) is given to his plot to get revenge on the evil old woman with a poisonous reptile he purchases on the seacoast. He strangles but does not kill her when she surprises him planting the snake in her room and then, imagining the serpent is about to strike him, he goes completely out of his mind. The old woman, faced with the enormity of her heinous behavior, makes amends after the composer's death with her new and great kindness to the little mute.

"Music is a great adjunct to Rohauer's telling and filming of his story and it is superbly brilliant music in the new compositions by Margit Mohr, who also performs it brilliantly, and her use of familiar classical themes that set the emotional stage. It is also brilliantly recorded on original 16mm. by the Cinesound Company, whose distinguished sound work on this Rohauer production is a credit to them and reflects additional credit on him.

"The cast that Rohauer directed is composed of fine acting talent in his own, the fascinating beauty of Linda Stevens and the excellently mature spark of Lillian Kay as the landlady.

"The great acting discovery of the little picture, however, is Gary Charneau, who plays the demented, tortured pianist. He achieves sublime mood and sensitively portrays the frustration of the pianist in a strikingly sombre portrait. As darkly handsome of face and figure as he is accomplished an actor, he must soon be discovered by those who can use his shining talent."

Whirlpool, you may be sure, is not without flaws. But one's criticism will depend upon one's viewpoint. Viewing it strictly as an amateur production, one is impressed by the enormity of the

● *Continued on Page 240*



● Six frame enlargements from Rohauer's 16mm. production that illustrate his unusual camera and lighting technique. Note particularly the effective use of spotlights and especially the effect shot through lamp chimney in foreground of picture third from bottom.



● Fig. 1—Accuracy is essential in preparing the drawings for animation so that each drawing lines up accurately with the others when placed on the board before the camera.



● Fig. 2—Here, ordinary looseleaf paper, such as used in 3-ring binders, was used for the drawings. The accurately and uniformly punched holes in the paper insure perfect alignment of each drawing on the animation board before the camera.

Animating Short Title Sequences

Here Are Easy-to-do Projects For The Ambitious Amateur Wishing To Try His Hand At Animation

By WILLIS E. SIMMS

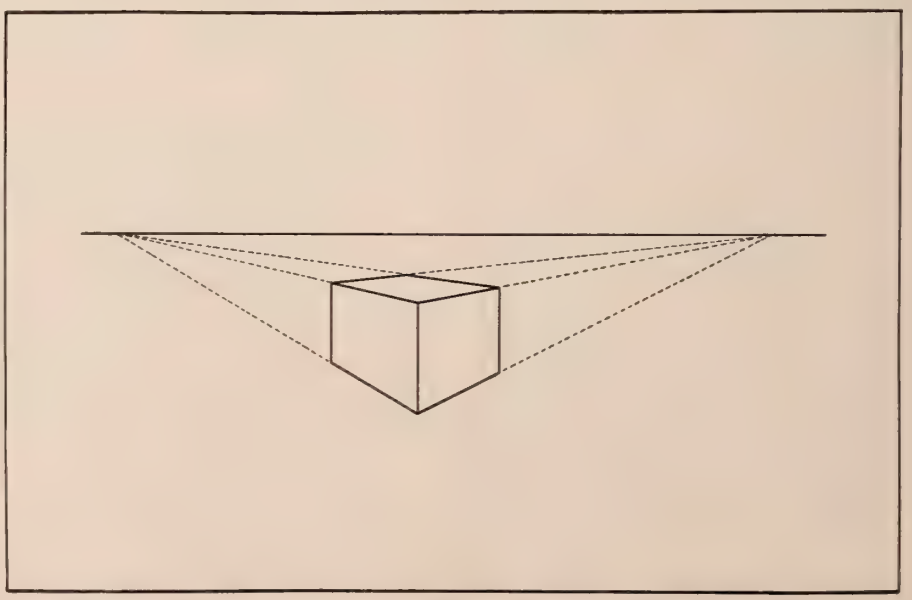
NOVEL and interesting animated titles can be made for your home movies by following the few simple rules of perspective drawing that will follow here. These simple animated titles will give your films a professional touch that should make them the envy of fellow amateurs. Animated titles are simple to make for they do not entail the drawing of as large a number of pictures as a cartoon or a cartoon sequence.

The rules of perspective required in the drawing of animated titles are illustrated by the apparent convergence of the rails of a railroad track at the horizon. This same principle is further demonstrated in that all parallel walls, fences, and telephone lines appear to converge at one point on the horizon. This point of convergence on the horizon is called the vanishing point. Other walls, fences, or telephone lines that are parallel to each other but lie at an angle to other sets of walls, fences, etc., converge at a different vanishing point. For example: the location of the vanishing point of the parallel lines bounding one face of a box is different from the location of the vanishing point of the parallel lines bounding the adjacent side of the box, as illustrated in Fig. 3.

Figure Number 4 illustrates a simple animated opening title that will add punch to a home movie record of the children or the family. Cut nine rectangular cards that will fit your home movie titler. Rule off a light horizontal pencil line across the center of one of these cards. This line will be the horizon line. Now rule off this horizontal line on the eight remaining cards, measuring carefully so as to center the line accurately on every card. On the first card, make a drawing of the picture album as shown in the first drawing of Fig. 4. Draw the dotted lines as shown in the first drawing with light pencil. Now with a compass and a light pencil strike off the arcs shown connecting the corners of the closed album cover with the corners of the cover as it will be when fully open. Note that only the cover of the album moves.

At equal distances on the upper arc, mark off seven points in between the closed position and the open position of the cover. These points mark the succeeding positions the cover will take in opening.

Now on the second card draw another picture of the album showing the



● Fig. 3—Essential to turning out drawings for animated sequences is a knowledge of the rules of perspective. Note here the difference in location of the vanishing points for the two sides of a rectangle box. Note how this has been applied in the drawings on next page.

cover open to the first mark on the arc. The dotted lines are all exactly the same as before except that the vanishing point for the cover has moved slightly toward the center of the card. Draw the seven remaining pictures moving the cover, mark by mark, until it is in the final open position. Note that the vanishing point for the cover has moved on past the center of the card and ends up on the right hand side of the card. Only five pictures are shown in Fig. 4; but at least nine pictures (the five illustrated, plus a picture in between each one shown here) are needed to produce smooth motion in your finished title. After all nine pictures have been drawn in pencil, ink the outlines of the album with India ink and erase the pencil guide lines.

For the family portrait drawn in this album you can substitute a good photo of the family. Cut out a window where the picture is shown in each drawing in the series. Behind this window mount your family photo. Thus the album opens to show a family portrait —a fine introduction for your home movie.

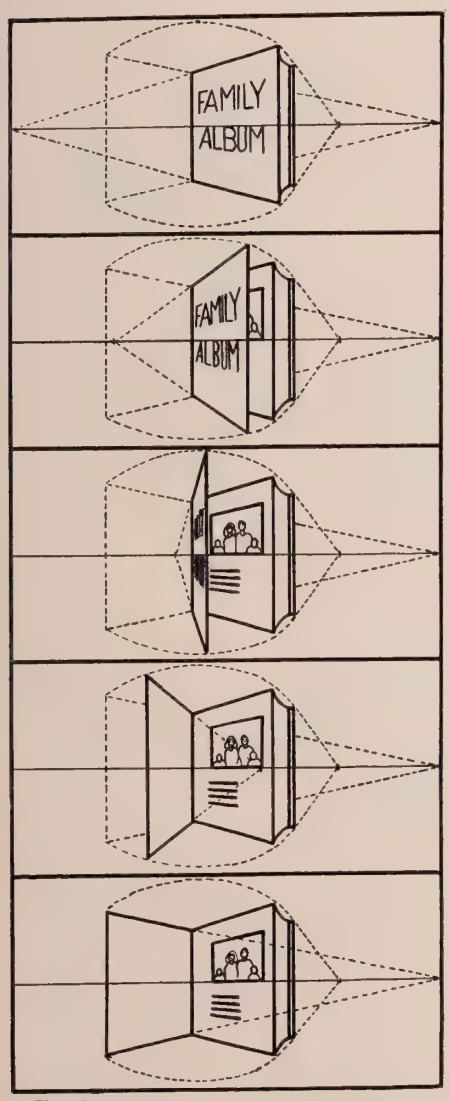
You are now ready to photograph the animated title. With the nine drawings completed, place card Number 1 in the titler and with camera in place you are ready to shoot. If your camera has a single frame release, photograph two frames of this card. If your camera does not have a single frame release, set it for the slowest speed and give the button a quick jab so that only one or two frames will be exposed. Place card Number 2 in the titler, being exceedingly careful to place it in exactly the same position as card Number 1, and shoot two frames of it, as before. Repeat this procedure with each succeeding card until all nine cards have been photographed. Now shoot ten additional frames of the last drawing, thus giving adequate showing of the portrait insert.

If you do not have a home movie titler, Figs. 1 and 2 show another easy way to draw and photograph your animated titles. Instead of using title size cards, draw the animated titles on plain three-hole perforated paper such as used in loose leaf notebooks. Then cut a piece of plywood 12x11 in. and insert two metal pegs in the plywood that will fit the outer two perforations in your paper. Mount the plywood board on a strong support and put your movie camera on a tripod or other support with the lens lined up with the board. Now you may put your sequence of animated title drawings on the pegs of the board as you photograph them. This method insures steady animated movement.

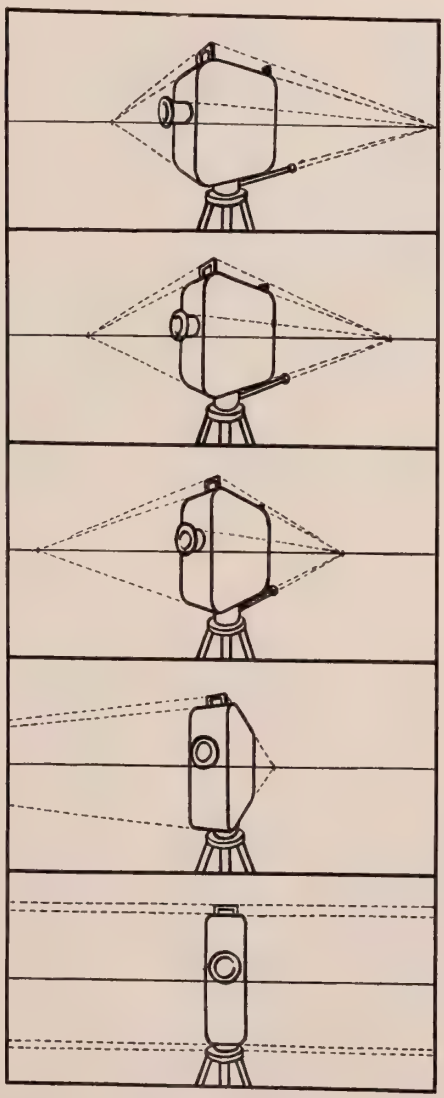
For a family news-reel or as an introduction to any home movie, Fig. 5 would make a novel animated title. A drawing of a movie camera in profile swings to face the audience and a title appears which can be lettered on the final card to put your film off to a good start. A full series of nine pictures should be drawn and photographed as suggested for the picture album sequence. Note that in this set of drawings the motion is accomplished by moving both of the vanishing points to the left; while in the album drawings, you will remember, that only the vanishing point for the cover moved.

Movies of trips and tours can be in-

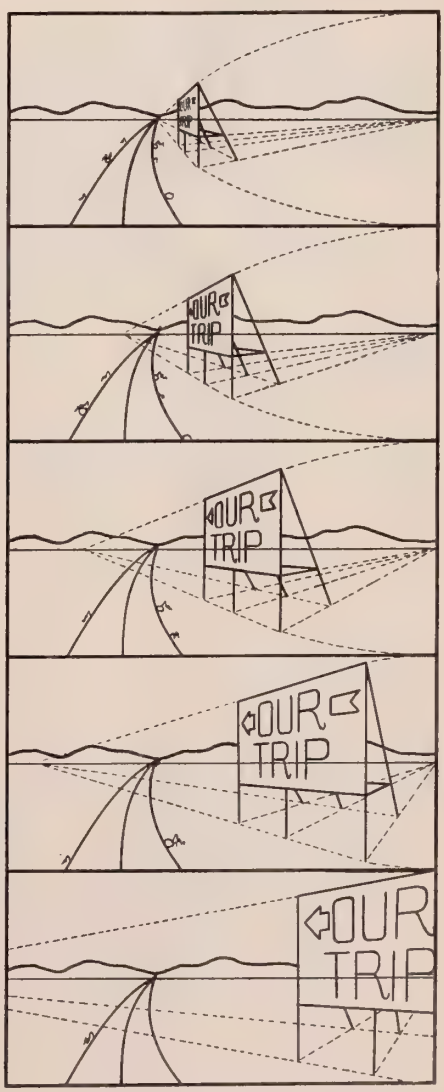
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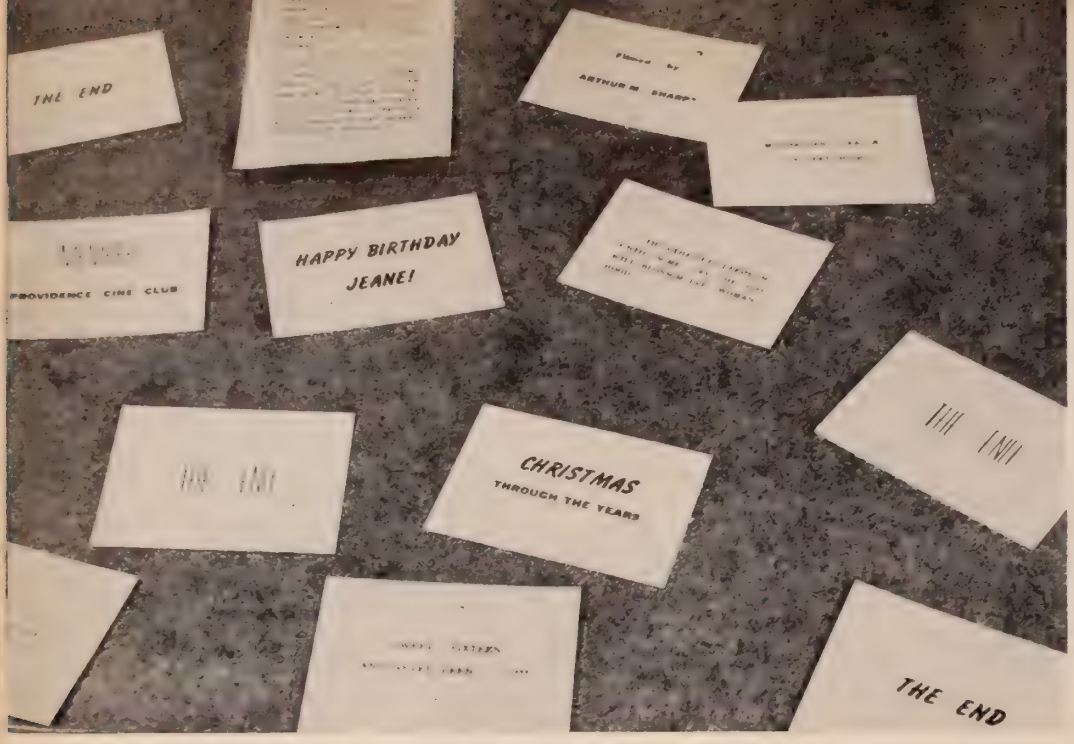
● Fig. 4—Here is an idea for a novel main title for a home movie of the family. Although only five drawings are shown, four more must be made and inserted between those shown here, making nine in all in the series.



● Fig. 5—In making the drawings for this animated sequence that backgrounds or introduces a main title, vanishing point and perspective must be kept in mind to gain the desired flow of movement in the picture sequence.



● Fig. 6—Another idea for an opening title applicable to a travel film. Here, nine drawings—four not shown—are required to produce a sequence that brings a signboard into view bearing the title of your film.



● Examples of title cards that may be printed by the amateur with a simple hand press such as the Kelsey. Shown here are cards for a typewriter titler, but larger title cards may also be printed, depending upon capacity of the press.

TITLES IN TYPE

Printed Titles Look Neater, Are Easier To Read, And You Can Make Your Own With Inexpensive Hand Presses That Are Again Available

By ARTHUR M. SHARP

THERE'S good news in the offing for amateurs interested in making their own titles, and especially for those whose efforts at title making have been hampered through inability to letter title cards in professional style. Small printing presses are again available for those who like the neat and orderly composition of titles that cards printed from type afford.

Amateurs have employed all sorts of means for lettering title cards, from alphabet soup letters to the rubber type sold in toy kits for children. Even those who use block letters appreciate the more orderly and uniform titling job that results when printed title cards are used. Now with small, inexpensive hand presses again to be had and with printer's type, ink, paper and other accessories readily available, more and more amateurs are certain to take up printing as a phase of their movie making hobby.

Of the equipment necessary, the press, of course, is the most expensive item—but not beyond the reach of the average cinebug. A 3 by 5 inch Kelsey hand press, for example can be had for about $12.00. A couple of fonts of type plus necessary accessories will add perhaps another $5.00 to the bill. But if this initial investment threatens to upset the family budget, remember you can also retrieve this cost in a short time by turning out small printing jobs for friends. These little hand presses will print calling cards, envelopes, dance tickets, announcements, etc., and the money earned not only will repay cost of the press, but enable the movie amateur to buy additional fonts of type that will permit him to give wide variety to his title compositions.

To make titles the printer's way is fairly simple. Your layout will consist —besides the press—of one or more trays of type, a composing "stick," an assortment of leads or spacers, proof paper, title card stock, and a planing block—use of which will be described later. The composing "stick" is a somewhat expensive piece of equipment, so that if you do not wish to invest in this accessory, you can probably rig up a suitable substitute from pieces of wood in your workshop. The "stick" is simply a narrow metal tray with a rim on two sides and a sliding member that locks and establishes the line length of your composition. Its chief function is to hold the type as it is selected from the tray in the order in which it is to be used in the press.

The individual type characters or letters are picked from the type tray and arranged on the "stick" to form the words of the title. Spaces and leads are set in their proper places to separate the letters and also the words. As soon as the complete title is set, the type is then transferred from the "stick" to the chase, which is the cast iron frame that clamps onto the press. The type is properly centered within the chase, the additional space filled out with leads or blocks of wood, and then locked securely in the chase. The chase is then clamped in the press. As the press is operated by the hand lever, ink is distributed on the type by rollers, and subsequently an impression made upon paper or a card placed on the platten. The photos on next page illustrate these various steps as well as show the equipment which we have described here.

It is advisable to build a small cabinet, such as shown in the illustrations, if a more pretentious printing set-up is desired, so that adequate space is provided for paper as well as type cases and press. If this is not feasible, the press should then be mounted upon a substantial baseboard so it will be easier to handle and free from tipping over when in use. The author's equipment and the cabinet built for same are shown in the photos. The left hand compartment furnishes space for paper, ink, etc., while the right compartment is given over to the type trays and space for storing the press when not in use.

Favoring titles printed by press is the fact they are neater and make for uniformity of titling throughout a picture. With few exceptions, all sub-titles used in professional silent pictures are printed by letter press. Of course, these are printed in white ink upon black title cards, but the amateur may do the same where he desires to shoot his titles with reversal film instead of using the less expensive direct-positive method which requires the title cards to be printed in black ink upon white or light colored stock.

For printing white letters on black paper stock, a full white ink is available from most printers' supply houses; and where it is not, there still is another method which may be followed. Ordinary ink of any color may be used to print on the black card and the card then dusted with a fine aluminum powder. The powder will adhere only to the wet ink. When dry, the title will appear to have been printed with silver ink.

An alternative to using hand-set type is to furnish a local linotyper with a list of titles and have them set by ma-

chine. He will charge for this service by the hour plus a small cost for the metal which may be returned later for refund.

Another interesting use to which a small printing press may be put is the printing of main and sub-title text over photographic backgrounds or illustrations cut from magazines. Still another is to print the title on a panel of celluloid which may be placed over the illustration in the title card holder. In such cases, however, white ink must be used, or the aluminum powder process previously described.

Successful printed titles depend to some extent upon the style or "face" of the type selected. If the type is too small, the title will be hard to read. If the character of the type is thin rather than bold, it may not photograph clearly.

Among the recommended typefaces for title making are the bold gothic types such as Vogue, Metro and Bernhard Gothic. Memphis and Karnak are two other faces embellished with serifs, and while not so bold, make pleasing and easily-read titles.

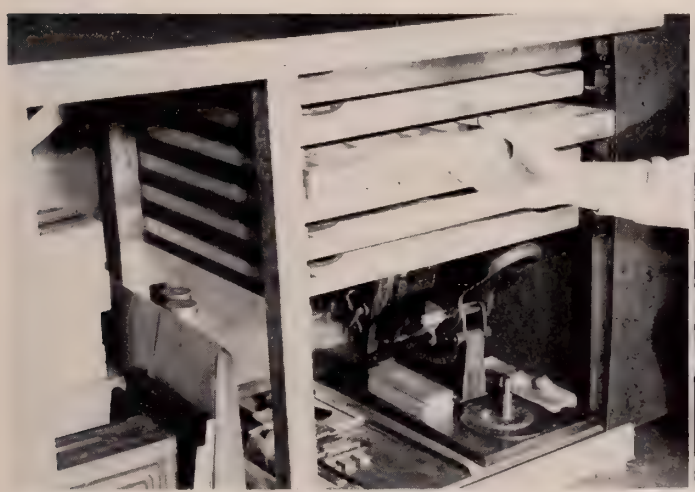
One important point to remember in making titles for home movies is that the comparatively smaller area of the home movie screen requires the number of words to the line in a home movie title to be much less than that in a theatrical picture, to facilitate easy reading by our audience. A "packed" title is not only difficult to read but must remain longer on the screen, requiring added footage.

Twelve pt. type is recommended for the average title for use in typewriter titlers. Capital letters of type of this measure are approximately 1/8" in height and provide four to six average words to the line.

Still another use to which a printing press may be put is that of printing inserts for one's pictures. Should a story call for the insert of a paragraph from a newspaper article, the paragraph may be set in linotype and easily printed. There are other uses, too. The active movie amateur offering frequent showings of his films in his home theatre, may print his own programs, tickets of admission, and announcements, not to mention the title labels for his film storage cans as well as the title of each picture on the leader strip.

Most popular of the small printing presses suitable for title printing are available from Kelsey Presses, Meriden, Connecticut. These are small, compact, and easily carried from one location to another—an interesting feature for cine clubs desiring to add a press to their community equipment rooms.

By no means are these small presses limited to printing title cards for typewriter titlers. Presses may be had for printing cards up to 9" by 12". We have dwelt here upon the smaller size only because the majority of amateurs are using typewriter titlers and because the smaller cards when printed offer all the advantages of those 9" by 12" in size. ★ ★ ★



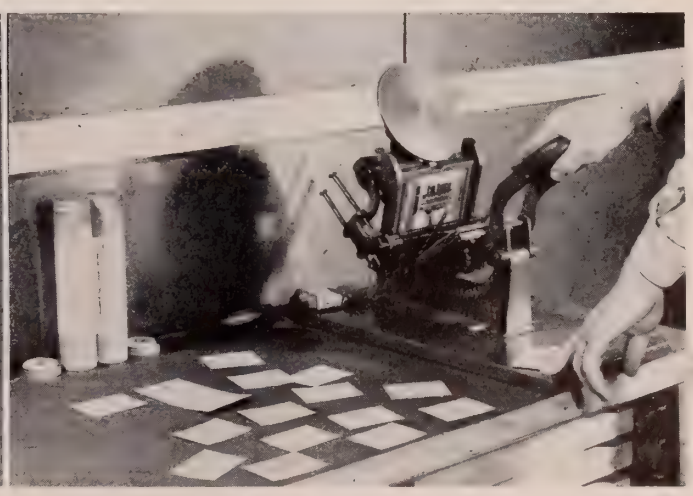
● In this cabinet is author's complete printing outfit: type cabinets, press, accessories, ink and paper. The small press was purchased for $12.00.



● Type is set in a "stick" and the characters arranged to form words and sentences which are locked in the chase and mounted on the press.



● This chase will accommodate several lines of type, ample for the average sub-title of typewriter titler size. Here, type is evened up with planer.



● Here is the hand press that turned out the title cards shown on opposite page. It will print black on white cards or white on black cards, also colors.



● Mrs. Leslie Williams, whose "Surprises Never Cease" received 3rd Prize in Southwest 8mm. Club's Ladies Night contest, is one of the group's most prolific movie makers.

● Titling is just one of the phases in 8mm. movie making in which Mrs. Walter Bourgeotte excels. Her picture, "Wotta Day," received 4th Prize in Los Angeles Southwest 8mm. Club's Ladies Night contest.





● Mrs. James Wilson's title compositions contributed considerable toward winning 2nd Prize for her Kodachrome picture, "Bobby Soxer's Date." Husband Jimmy is president of the Los Angeles Southwest 8mm. Club.

LADIES' NIGHT

Wives of Los Angeles Cine Clubbers Take Over For an Evening and Prove They Can Make Good Movies, Too

By ROBERT WAGNER

AMATEUR movie clubs no longer are the exclusively masculine organizations they once were. Today the women in the hobby are asserting themselves, serving a functional as well as ornamental place in the activities of amateur movie groups. This feminine ascension from obscurity is evident, not in chintzy touches given club meeting headquarters nor in tea and bon bon affairs, but in movie making activities that are challenging the best of the male movie makers. Feminine cinebugs have garnered a fair share of the awards in national contests in recent years.

Out in California, where proximity to the studios provides never-ending stimulus for ambitious movie cameraists, one finds almost as many cine cameras in the hands of women as men. And in the movie clubs, especially in Los Angeles, the masculine members are often hard put to keep abreast of the movie-making achievements of their feminine associates

● *Continued on Page 242*



● Mrs. James Baker starred her tiny daughter in "Donnie's Date" which received the 1st Award trophy in Southwest 8mm. Club's contest for feminine filmers. Her skilful editing plus good photography made the choice an easy one for the judges.

IT'S SPRING AGAIN—and here's a lovely thematic photo by E. J. Eisenmeier, of Baltimore, suggested as a title background for your spring movies. Tint it with water colors for Kodachrome and photograph at a distance of 30 inches, using a 1¼ diopter supplemental lens.





● Pictured here are scenes from author's "screen test" film in which likely candidates for roles in a home movie photoplay were photographed. These kiddies seem totally unaware of the camera.



● Compare the camera conscious little boy in this shot with the child in picture at left. This lad proved an unwilling actor, was supposed to hand gift package to hostess and say "Happy Birthday."



● Here are examples of good and bad acting talent in a 12 year old group. Two boys are plotting a scheme against their father and appear unaware of the camera or of direction from the sidelines.



● In this shot, however, two of the children ignored instructions, stared at the camera, and spoiled the shot. They were eliminated as talent contenders in the casting of author's photoplaylet.

Home Movie Screen Tests

Why Not Follow The Professional's Plan In Choosing Talent For Your Scenario Movies?

By EDITH KERWIN

WE'VE all heard a good joke ruined by an unimaginative story teller, while another joke, not half so funny gets the laughs because of the teller's ability to put it across. The same thing holds true with our home movies — especially amateur movie scenarios. A serious home movie effort, no matter how well planned as to script, photography, etc., misses its point if we do not have the right people enacting the roles — imaginative people who seem to "live" their parts.

Nearly every person possesses some measure of acting ability; but many also possess an inferiority complex or suffer seizures of self-consciousness which is manifested the moment they face a camera. Still others lack the ability to readily grasp a situation while some we may unwittingly cast in our "epic" productions suddenly become unwilling to cooperate with the person making the picture. Thus it is that so many amateurs, who undertake making a serious picture based upon a carefully prepared shooting script, fall short of the expected result. Their dilemma is the shortcomings of their cast.

"How does one determine who will





make good home movie actors?" you may ask. There's only one answer: do as the Hollywood studios do—give them a screen test. A person seemingly possessing the best of possibilities may give a forced performance before the camera. Children, perhaps, are the hardest to cope with. But like adults, if you will look long and far enough, you'll find a "natural." Naturalness is the most important attribute for an actor, next to a pleasing screen appearance. Overacting, however, can spoil a movie scene as much as underacting or the inability to act.

Whether your actors are photogenic or not plays an important part, too. Some people do not photograph well, no matter what type lighting or camera angle we use in an attempt to bring out their best points. Even some of Hollywood's most important stars must be photographed with certain restrictions. The un-photogenic we should not cast in our home movie photoplays unless their acting ability far outweighs other shortcomings. Even though we do not need a beauty contest winner for our "heroine," we can easily recognize the advantages of genuine photogenic types.

Of course, it's easy to use good actors if they are available, but what are we to do when we have none? That's where the ingenious cine cameraist does a little screen testing ahead of time. Now we don't mean that you should go out and round up a group of friends and tell them you want to test them for a part in your picture. This tactless method might lead to wasted film and possible loss of friendships.

One way to search for desirable players is to look for them in your library of personal home movie films of family, friends, etc. Screen the latest films you have, and with a critical eye watch for those who display "screen personality" or who appear to have other attributes that might fit into your photoplay production plans. Observe how certain persons reacted to the situa-

• *Continued on Page 236*

• These test shots were made of an adult group. In scenes on opposite page, subjects performed naturally, displaying aptitude for acceptable screen portrayals. In shot below, however, the man was reluctant to face the camera and was eliminated in the casting of author's home movie playlet.





• "Boomerang" is of especial interest to the movie amateur because of its unusual documentary and newsreel style of treatment. Sans the love interest typical of feature photoplays, "Boomerang" scores its success by delineating natural down to earth characters and situations.

MOVIE ANALYSIS

By ELI WILLIS

"BOOMERANG"

Directed by Elia Kazan. Produced by Louis de Rochemont. Screenplay by Richard Murphy. Photography by Norbert Brodine. Starring Dana Andrews, Jane Wyatt, and Lee J. Cobb. A Twentieth Century-Fox Release.

★ FOR THE amateur anxious to combine documentary film work with dramatic story, *Boomerang* is an excellent example to follow. This motion picture intertwines documentary and "stage" shots so well that it is often difficult to tell one from the other. This technique adds a flavor of reality otherwise difficult to capture. It is an example of how Hollywood sometimes goes out of its way to photograph scenes that lie all about the home movie maker and await the amateur's camera.

The plot of *Boomerang* is particularly inspirational for the home filmer who always says to himself—"If I only had a story!" The idea for this movie came from an article which appeared in Reader's Digest. The magazine story, in turn, was based on an actual incident in an American town. Many such stories appear daily in our newspapers and periodicals; for movie amateurs, they offer an abundance of ideas for films that can be made in your own locality.

The variety of documentary shots which can be interwoven into a dramatic film is readily apparent in this film. There are scenes taken at a gas station, a barber shop, a pool room, of newsboys selling papers, people attending church, women seated on a porch minding their babies as they listen to the radio. Many were filmed unobtrusively on city streets.

Hollywood went to great pains and expense to capture the realism of everyday America. Indeed, in *Boomerang*, most of the outdoor scenes were photographed in a small town in New England. This, because few Hollywood sets can possibly duplicate or achieve the atmosphere of the real thing. The amateur has his own city, farm, or town in which to do his shooting. Locale, therefore, presents no production problem for him.

The opening shot of *Boomerang* offers a good example of the type of documentary scene which the movie amateur can easily make. The camera was placed in the center of the town square. Then it was slowly panned around in a perfect circle until it

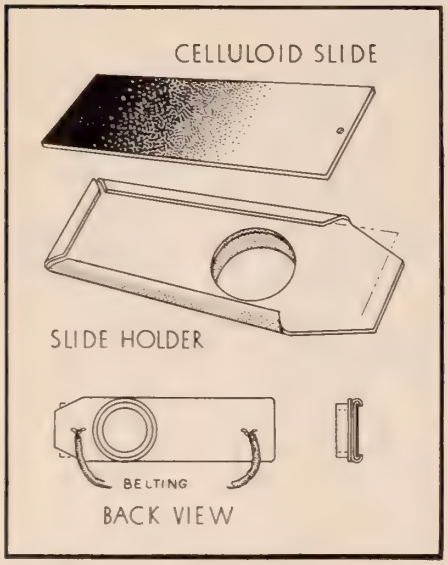
• *Continued on Page 244*

Experimental Cine Workshop

- GADGETS
- TRICKS
- SHORTCUTS

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



● Easy to make from a stock bin tag

Fading Gadget

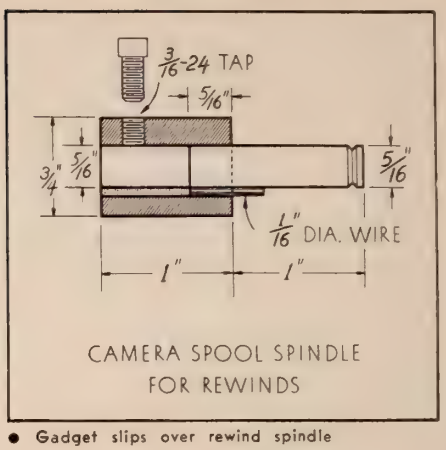
Here's a simple gadget, applicable to the smaller 8mm. cameras such as Bell & Howell, Revere, etc., for making smooth fades. It consists of an ordinary metal bin tag that costs about 20c at any hardware store. The diagram shows how this tag is altered for use.

First a circular opening is cut as shown. Make it slightly larger than diameter of your camera lens. Next a collar, made of wood, rubber or other material, is affixed at the back with cement. The hole in this collar is the same as the outside diameter of the camera lens and serves as means for mounting gadget before the lens. Also, on the back, two small loops of wire are soldered. These serve as anchors for a loop of spring-wire projector belt. This loops around the camera and holds gadget firmly in place after mounting on the lens.

On the opposite side, the returned edges of the bin tag are pressed in slightly to afford a snug fit—but not too tight!—for the small panel of celluloid which comes with the bin tag. Use this piece of celluloid for your fading glass. Using flat black paint or other similar material, treat one surface of celluloid so that it presents a graduated surface from clear to opaque. If you have access to spray painting equipment, you can do this much easier than with brush or other equipment. After paint has dried, the fading "glass" is ready for use. Insert it in the metal track with the clear area before the lens. To make a fadeout, merely pull the celluloid panel out until the opaque area is before the lens. To make a fadein, reverse the process.—*L. W. Pratt, Scranton, Pa.*

Bulk Film Spooler

If you buy bulk 8mm. film for use in your camera, you know that spooling the film can be a task unless you can wind film on the spools with your rewinds. To do this, you need a special adapter so that camera spools may be fitted to the rewind spindle.



● Gadget slips over rewind spindle

The sketch above shows how such a spindle may be made from two pieces of brass or other metal. The metal pieces required are:

1 piece of $\frac{3}{4}$" rod, 1" in length,
1 piece of $\frac{5}{16}$" rod, $1\frac{5}{16}$" in length,
1 $\frac{3}{16}$"—24 machine screw $\frac{1}{2}$" in length,

and a paper clip and a short length of $\frac{1}{16}$ diam. copper wire.

Drill a $\frac{5}{16}$" hole through the $\frac{3}{4}$" rod. File or cut a notch approximately $\frac{1}{16}$" deep the length of the $\frac{5}{16}$" hole. Using a lathe or a file, turn down one end of the $\frac{5}{16}$" rod to a diameter of $\frac{9}{32}$" to the extent of 1". Next drill and tap a hole $\frac{1}{4}$" from one end to take the $\frac{3}{16}$—24 machine screw. This screw anchors spindle to the rewind spindle.

To assemble, press-fit the turned end of the 1" rod. Insert piece of $\frac{1}{16}$" copper wire in the $\frac{1}{16}$" groove, leaving $\frac{1}{4}$" of it protruding. Apply a drop of solder to secure it to the rod. This provides a stop pin for holding camera spool on spindle and to keep it from revolving on spindle.—*Charles Wahner, Tiffin, Ohio.*

Jigsaw Titles

Home movie fans searching for new and novel ways of effectively presenting their titles will enjoy the cleverness of a jig-saw puzzle background scene which seemingly builds itself up piece by piece from nothing to the completed picture, over which the words of the title are superimposed.

There are two methods of accomplishing the effect, the first and simplest being to make use of the reverse action technique. That is, having the fully assembled puzzle set up upside-down in relation to the camera, and with the puzzle being placed on a sheet of cardboard held on a slightly horizontal plane, the cardboard is slowly drawn from under the puzzle with the camera filming the scene as the picture disintegrates. When the film is returned from the processing laboratory, the sequence is turned end for end, the picture then putting itself together mysteriously.

The other alternative calls for use of a camera having a single-frame exposure device, in which case the puzzle is actually assembled in the normal manner, one frame of film being exposed for each piece of the puzzle that is put together until the scene is complete.

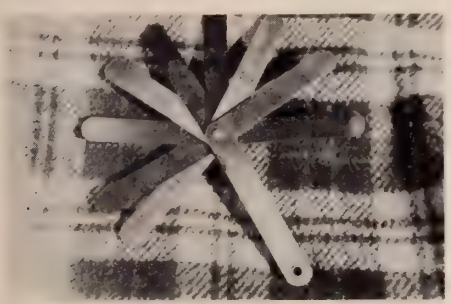
In either method, the wording of the title is superimposed over the picture by the usual double-exposure manner. —*James R. Oswald, Chicago, Ill.*



● Novel use for Shinola cans

Film Can

Eight millimeter filmers who like to keep their films on 50 ft. reels will find that the round metal Shinola shoe polish boxes are ideal for storing films of this length. As may be seen in photo, a 50 ft. 8mm. reel fits perfectly within the box, yet there is ample room between reel and box to make it easily removable. Initial investment is 10c which gives you a supply of shoe polish plus the reel container after polish is used. — *J. S. Lauderback, Inglewood, Calif.*



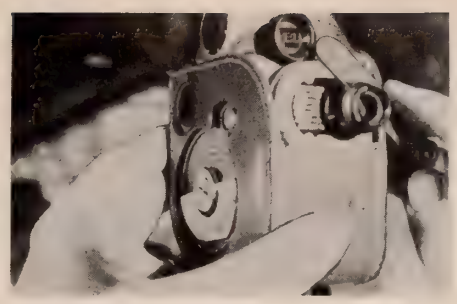
● For use in shooting closeups

Shims

Using a well known lens focus formula and a mechanics pocket thickness gauge, the ordinary "fixed focus" lens can be used for close-up photography without the use of auxiliary lenses.

The thickness gauge mentioned above is of the multi-blade "pocket knife" type obtainable at dime and hardware stores. Although the exact thickness, as determined by the formula, may not be available as a single blade in the gauge, a combination of blades can be used to obtain the required shim.

In practice, the distance the camera lens must be moved out for proper focus at a required point is calculated by using the formula discussed later. Then, using the proper blade or blades



● Gauge is placed between lens and camera

of the thickness gauge, the camera lens is unscrewed until the blade or blades can be placed between lens and camera lens seat. The lens is now in focus for the calculated distance.

The previously mentioned lens focus relation may be stated as follows:

$$\frac{1}{A} = \frac{1}{B} + \frac{1}{C}$$

In the above, A represents the normal focal length of the lens, B represents the distance between lens and film, and C represents the distance between lens and subject. The formula can be written more simply as:

$$\frac{B}{} = \frac{A \times C}{C - A}$$

Now, for an example, suppose you wish to "shoot" a title 12 inches using a camera equipped with a ½" lens. Using the formula you will have:

$$B = \frac{.5 \times 12}{12 - .5} - \frac{6}{11.5} = .5217$$

As the lens is already mounted ½" from the film, the lens must be moved out an additional .0217 inches. Such a gauge may be carried as easily as a pocket knife for setting the lens "in the field" for portrait and close-up photography.

Shimming thicknesses can be calculated at intervals for distances from a few inches up to several feet and the data can be carried on a card in one's billfold.

Below is a set of sample data for a ½" lens:

Focus	*Shimming Distance*
4"	.0714
6"	.0455
8"	.0333
12"	.0217
24"	.0106
36"	.0071

The photos show gauge being used to set lens for a close-up, and a shot of the gauge itself.—*E. B. Denebie, Terre Haute, Indiana.*

Lens Holder

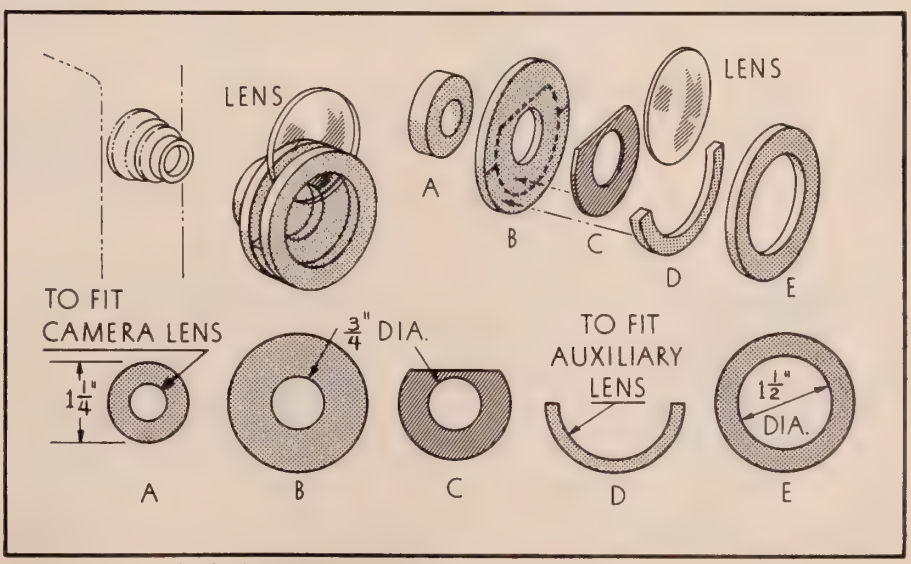
Diagram below shows a simple, easy-to-make auxiliary lens holder which fits snugly over the camera lens. Holder is constructed of four small pieces of thin wood plus a thin shim of cardboard—materials which can ordinarily be found around the home.

First jigsaw the circular piece "A" out of a piece of scrap wood ¼" thick, allowing an outside diameter of 1¼". Drill a hole in center of this piece the same diameter as outside diameter of your camera lens.

Using your auxiliary lens as a pattern, trace around it on a piece of wood 3/16" thick. Draw another line outside of this line ½" greater in diameter. Saw along this second line, cutting out a solid disc. Drill a hole in center ¾" in diameter. This is section "B" indicated in diagram.

For section D, again trace outline of auxiliary lens on a piece of wood ⅛" in thickness. Draw another line outside this line, ¼" distant, then carefully cut along this line, and also on the first circular line, to produce a wooden ring. Then cut this ring into two pieces, making the cut slightly above the halfway mark, and retain the largest section. This is section "D". To make section "E", follow the procedure as in

● *Continued on Page 254*

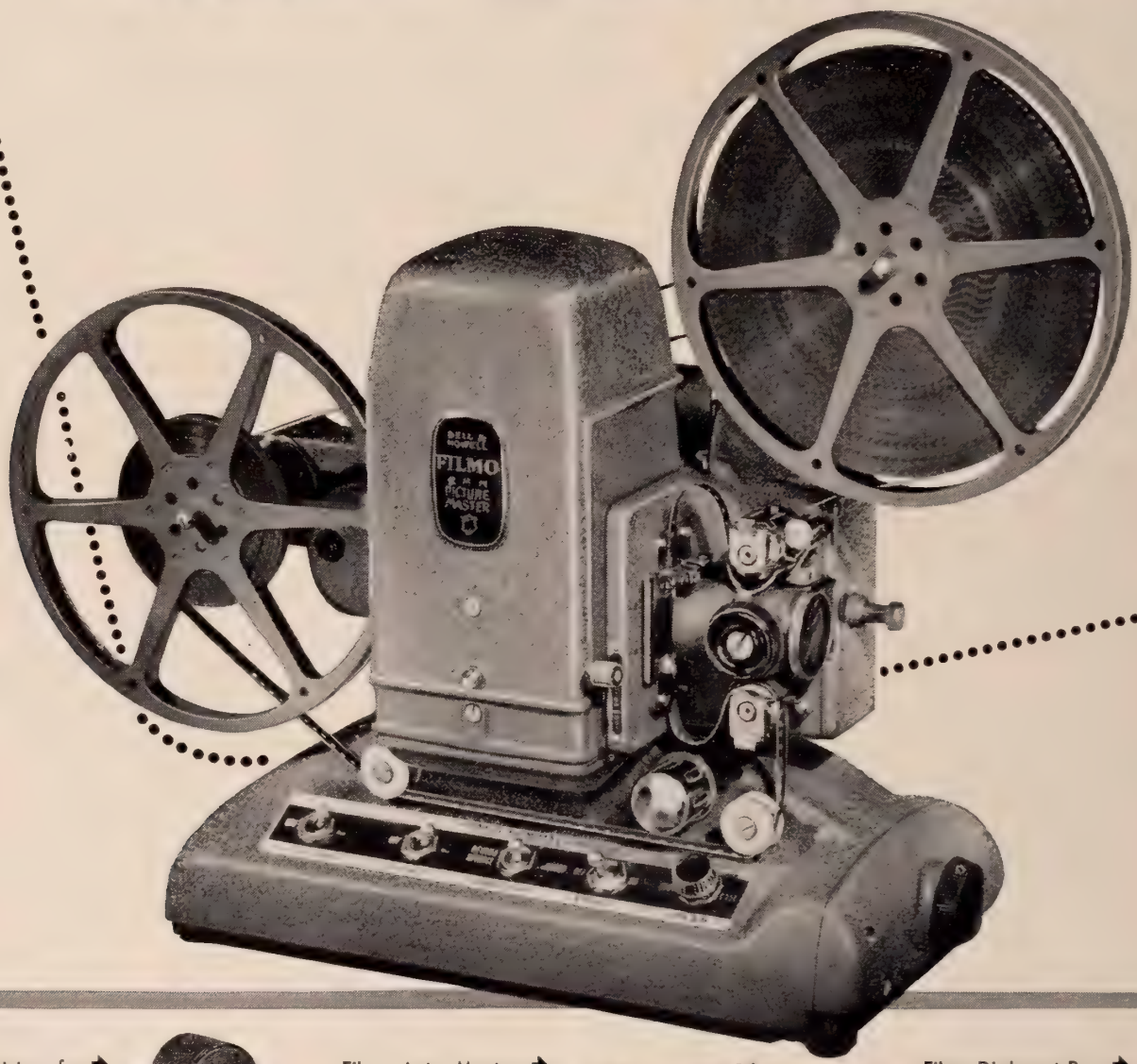


● Shows how to make simple supplemental lens holder for any camera

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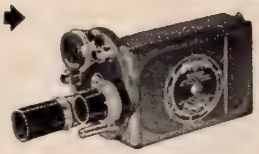
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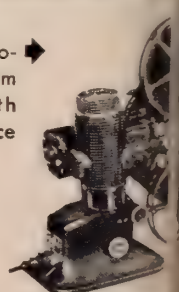
Filmo Sportster, for taking inexpensive 8mm movies in full color or black-and-white.

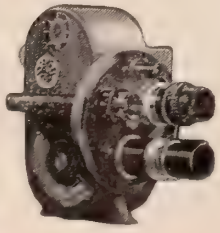


Filmo Auto Master, only 16mm magazine-loading camera with a turret head.

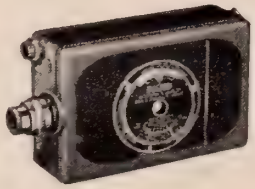


Filmo Diplomat Projector—shows 16mm silent films with beautiful brilliance and clarity.

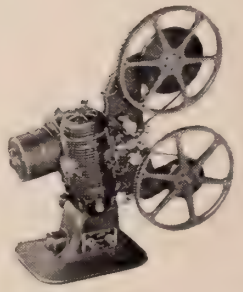




Filmo Tri-Lens 8, which makes three lenses instantly available for 8mm movie making.



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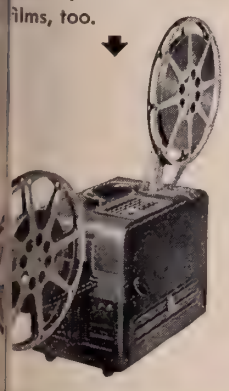
And you can enjoy really brilliant—*and safe*—projection of single frames.

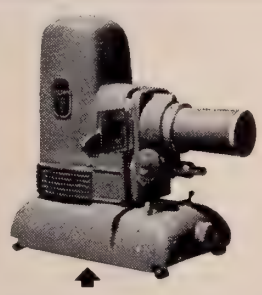
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● The above production stills from Fanchon Royer's "The Bell Ringer Of Antigua" show the magnificent settings and costumes which enhance re-enactment of the legendary story of a native miracle worker. Miss Royer used the very rooms of historical homes where episodes of the story originally occurred. First photo is interior of the Popenoe House in Antigua, Guatemala. Jose Maria Vielman, who plays part of Brother Pedro is seated at right. Next photo is interior of the Chamorros Palace known as the Alcazar. The garden scene is the patio of the Popenoe House. The last photo, made in the Alcazar, is the miracle scene in which Brother Pedro returns to life the stricken Lady Elvira, played by Maria Amalia Milla.

Religious Legend Filmed In Original Locale In Guatemala

By J. H. SCHOEN

★ ONE OF the most unique 16mm. motion picture production undertakings ended recently when in Guatemala 16mm. cinematographer Virgil Zeterlind completed the final take on Fanchon Royer's latest religious color-sound film, *The Bell Ringer Of Antigua.* Its uniqueness lies in the fact that the entire story was re-enacted on the very soil, indeed in the very streets and structures where the legendary story of the Bell Ringer took place almost 300 years ago.

The story reveals the life of the venerable Brother Pedro de Betancourt who lived and worked in Santiago de los Caballeros, Guatemala, which is the Antigua, Guatemala of today. In those days, Santiago was the capital of a vast expanse of territory extending from the southern border of Mexico to Peru.

Being a little too stupid and shy to qualify for the priesthood, the story goes, Pedro heeded the instructions of the Virgin of Petapa to accept the spiritual and physical responsibilities of Antigua. Here he established the first convalescent hospital in the New World, often carrying his patients from their hovels in his arms or upon his back to the hut he had built for his ministrations. Brother Pedro's evenings were given to walking the streets of Antigua, ringing a bell intended to call sinners to repentance and confession. In this way, he became a party to the solutions of murders, love affairs and of numerous other events of a dramatic nature. The miracles he wrought, according to legend, are many, the most famous being returning to life the beautiful Lady Elvira who had suddenly died in the arms of her lover, the Marques of Talmanaca.

So eternally grateful was the Marques, that he renounced civil life and followed Brother Pedro in his religious work. Together with Brother Pedro, he founded the now famous Hospital Order of the Bethlehemites, which is still active in many Latin American countries today.

Zetterlind's photography has captured all the beauty of the rare and and ancient gardens and architecture of the Palace of the Chamorros and the famous Popenoe House, restorations of the original structures where much of Brother Pedro's activities took place. In addition, Miss Royer has drawn much of her cast from among descendants of the original characters. These include Ines Donielli, Maria Amalia Milla, Adolfo Ayciena and Oscar Murua. The film was made with approval and aid of the Archbishop of Guatemala. His Excellency Mariano Rossell-A.

● *Continued on Page 258*

★

Closeups

★

J. E. Wholey, 220 N. New St., Staunton, Va., is in market for 16mm. footage depicting fight between a mongoose and a python snake, or fight between similar snake and Mexican road runner or both.

★ ★ ★

Steven Garutzo, Russian physicist now in Hollywood, recently perfected a radically different universal focus lens which cameramen claim will usher in a complete new form of presentation both for motion pictures and television. Absence of "fuzziness," no distortion, and extreme depth of focus is claimed for the lens.

★ ★ ★

Robert Reid, of Vancouver, B. C., has organized Pacific Films, a new film laboratory in that area for processing and printing both 8mm. and 16mm. films.

★ ★ ★

Elmer Dyer, pioneer ærial cinematographer, is currently using a Filmo 70-F 16mm. camera along with his 35mm. Eyemo in filming ærial shots for a new series of short subjects entitled "American Air Trails." The dual camera set up enables him to shoot 35mm. black and white and 16mm. Kodachrome footage simultaneously.

★ ★ ★

Donald Manashaw, now operating in Hollywood under the new business name of Manashaw Films, has moved to new location at 7063½ Lexington Ave. Originator of many exclusive optical tricks, Manashaw is fast making a name in the 16mm. industry.

★ ★ ★

John W. Jones, London, Ontario, Canada, has a commitment from the Canadian Cancer Society to produce a color-sound-on-film documentary. He will begin 16mm. Kodachrome photography early this month and plans to have the 800-foot picture completed early in June. A 16mm. silent documentary produced by Jones for another group dedicated to prevention of infantile paralysis was reviewed at length in an earlier issue of Home Movies.

★ ★ ★

Herbert C. Lanks, whose many articles on filming in the Latin Americas have appeared in recent issues of Home Movies, is currently producing a 16mm. sound-color film for the Caterpillar Tractor Company tentatively titled "Romance of the Roads." It will picture the fine roads that traverse all

• *Continued on Page 247*



• Shown here behind Maurer 16mm. Professional camera is Ed E. Olsen whose 16mm. Kodachrome picture, "Facing Your Danger," made while he was an amateur and later sold to Warner Brothers, was last month awarded an "Oscar" as best one reel short subject of the year.

He Filmed An "Oscar" Winner

By WARREN GARIN

★ OBSCURED, somewhat, by the publicity which attended awarding of Oscars for the best major motion picture of the year, last month in Hollywood, was the fact that, for the first time in the history of Academy Awards, a film made by a 16mm. amateur also received the singular recognition of the famed Oscar Award.

Although Warner Brothers Pictures received the trophy for its *Facing Your Danger* as best one-reel short subject of the year, a fair share of credit belongs to Ed E. Olsen who, at the time an amateur, filmed the picture in 16mm. Kodachrome, later sold it to Warner Brothers. Lee Anthony, collaborating with Gordon Hollingshead, short subjects producer for Warners, re-edited and shortened the film to one reel for theatrical release.

Readers of Home Movies will probably remember the account of Olsen's picture published in an earlier issue. Olsen, one-time Pittsburgh sportsman and capitalist, had retired and taken up the hobby of making movies. A renowned skier, he had been shooting 16mm. movies at Sun Valley when he learned of the expedition conducted annually down the Colorado River by Norman Nevills. Paying $1500 for the privilege of risking his life in one of Neville's rapids-shooting boats, Olsen brought along his Cine Kodak and a supply of Kodachrome to film the daring and incredible passage of hardy adventure seekers in small boats through what is probably the most treacherous river rapids in the world.

Olsen had prepared a special rubberized bag for his camera that would insure it coming through safely in the event Olsen's boat should capsize. Many photographers have undertaken to make motion pictures of the Colorado rapids, but none, perhaps, braved the rapids as daringly to film the most treacherous areas. As a result, Olsen brought back what many have acclaimed the most spectacular motion pictures of the Colorado's most colorful and turbulent spectacle.

In all, 289 rapids were safely traversed by Olsen and his party without injury or loss of life. Boats frequently capsized, and each time Olsen caught the drama of the boatsman's battle to keep his craft afloat, and then the heroic rescue. Originally 1600 feet in length, Warner Brothers used only the most spectacular rapids scenes of Olsen's picture for their Oscar-winning short subject; so one can easily imagine the drama that is packed into this single reel picture that easily deserves the recognition

• *Continued on Page 239*

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies



● About to cut up Long Beach Cinema Club's 10th Anniversary birthday cake is (left to right) Jack Lloyd, president; Gus Ley, treasurer; Clarence Aldrich, charter member; Warren Nash, outgoing president; and Omar Milligan, secretary.

ROCKWOOD (Illinois) Movie Makers, who produced a 16mm. film for the Rockwood Public Schools Art Department entitled "Experiencing Art," have just completed filming the titles for the picture. Producers are Bruce and Paul Johnson, Nick Brewer, Algot Peterson, Harry Eggert and F. K. Lofgren. Paul Dahlman was cinematographer for the entire film.

★

DENVER Cinema League, a new amateur organization devoted exclusively to the production of amateur moving pictures, has just been admitted to membership in the Denver Council of Camera Clubs. Officers of this new club are Dave Graetz, president, and Harry Bergstrom, secretary-treasurer. Meetings, held the first Monday of each month, will take place at the Denver Photographic Art Center, 1605 Pennsylvania Street.

★

LONG BEACH (California) Cinema Club plans to start shooting on "The Shining Star" early in June, according to Forrest Kellogg, vice president. Plot of the scenario will carry club members to location in the mountains, various beaches, Los Angeles City College and a nearby laboratory.

★

UTAH Cine Arts Club officers agreed at their last meeting to penalize themselves to the extent of the club's entrance fee if they fail to submit at least one film in the club's annual contest this year. John Allein, club treasurer, invites all members to enter the competition on this basis. Allein and Helen Christensen, secretary, report their entries almost completed.

★

ARROWHEAD Cine Club is a new amateur organization in San Bernardino, Calif., composed of 8mm. and 16mm. camera and projector owners. Harold J. Fraulob, president, reports meetings will be held at 3228 "E" Street, will be informal, with discussion of problems and suggestions for solving them taking the spotlight. Both professional and amateur films are scheduled to be shown to members for clinical study.

★

FREMONT (Ohio) Camera Club, scarcely one year old, boasts a membership of over sixty. Now well over the initial development stage, this group is interested in exchanging bulletins with other clubs throughout the nation.

★

METROPOLITAN Motion Picture Club (New York), in offering prizes of fifty, thirty and twenty dollars for the three best films submitted by members in the 1947 Novice Contest, announced that club members would be judges of this year's contest. They will select the three winning entries from ten eligible films. Awards will be presented by donor Harry Groedel at an early spring meeting.

★

MINNEAPOLIS Octo-Cine Guild, strictly an 8mm. organization for males only, is offering a handsome trophy to the member or members who film the best movie of the year.

★

GALESBURG (Illinois) Camera Club held its annual banquet recently at the American Legion Building. Highlight of the evening, a show by magician Hilry Page, enabled members to shoot movies of magic in action. Results of the filming will be shown at an early date.

★

PETALUMA Cinema Club held Open House March 26 in the High School Auditorium showing members' films to the public. Displays of new amateur and professional gadgets selected by Vernon Guthrie were displayed and local



● Exhibiting trophies, awarded them in Brooklyn Amateur Cine Club's annual movie contest, are (left to right) Irving Gitell, Horace Guthman, Charles H. Benjamin, and Harold Cahn.

merchants were invited to exhibit special equipment. At the last meeting, the club staged a revival showing of old movie films dating back to 1938. Comparison with techniques developed in the last year or two was both informative and amusing. Scheduled for April is an exchange meeting with Sacramento Movie Forum, to be held in the Capitol City.

★

MILWAUKEE—on March 22, the Amateur Movie Society of Milwaukee presented its fourth annual Gala Show at Shorewood Auditorium. Prize winning films from all over the country were presented, including Leo Heffernan's "Lake Mohawk Preferred," and Walter Bergman's "Squeaky," both from New York, and "Kaleidoscopio" by Dr. Robert Machado of Havana. Master of Ceremonies for the affair was popular Bill Vogel.

★

SEATTLE Amateur Movie Club is inaugurating a new plan designed to insure members an equal opportunity of showing their films. Names of six members, chosen from an alphabetical list, will be announced at each meeting, and their films will be screened at the following month's meeting.

★

PHILADELPHIA—Winners of the annual film contest of the Philadelphia Cinema Club, judged by George A. Pittman of the club, Oscar Rahn of the Norristown Cinema Club and Frank Heininger of the 8-16 Movie Club, at the March meeting, will be announced at the club's Annual Banquet, Tuesday, April 15.

★

OMAHA Movie Club holds class meetings for beginners and for advanced students of movie making in conjunction with regular meetings. Films of both beginners and "old timers" are shown at the regular meetings and compared. Occasionally, as at recent meeting, an amateur "film of the month" production is shown; in this instance, "Red Cloud Lives Again," by Wallace D Colburn.

★

TOLEDO (Ohio) Cine Club has undergone reorganization and will now meet on the second Monday of each month in the D. A. U. Hall, 324 Ontario Street, Toledo. New programs of interest to both beginners and advanced movie makers are planned by the officers, according to Freeman Enbody, secretary of the club.

★

NEW YORK City 8mm. Motion Picture Club, at its last meeting, proposed that members, to remain in good standing, must make and screen before the club at least one complete picture each year.

★

LOS ANGELES Cinema Club Members, at their March meeting saw one of the first demonstrations of the use of magnetic recording to supply sound for

• *Continued on Page 253*

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NEW FILMS



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In The Park, *Laughing Gas,* and *Face On The Barroom Floor* are three new one reel Charlie Chaplin classics now available in 16mm. and 8mm. from Official Films, Inc., 25 West 45th St., New York City 19. *In The Park* involves Chaplin in an hilarious triangle when he is innocently trapped with another man's wife. *Laughing Gas* features Chaplin as a dentist's assistant who takes over when the dentist is called out on an emergency. In *The Face On The Barroom Floor* Chaplin in a riotous drunk scene, tells the "goodly crowd" about his comedown from a famous artist to a barfly. Subjects are available in two 8mm. and three 16mm. versions, including 16mm. sound, at usual Official Films' prices.

Tropical Serenaders is one of the new series of Music Album 16mm. sound films being released by Castle Films Division of United World Films, 30 Rockefeller Plaza, New York City 20. This newest series of musical shorts includes almost every kind of music, both recent hits and popular old-time favorites, plus many dance numbers,



attractively staged. Also included in the series is one comedy cartoon by Walter Lantz entitled *Scrub Me Mama With A Boogie Beat.* Subjects are available from all United World film libraries and Castle Films dealers.

Fall In, 5 reels, 49 minutes, 16mm. sound, is the second release in the comedy series featuring the doings of Camp Carver's Sergeant "Dodo" Doubleday and Sergeant Ames. The two are feuding again, this time because Doubleday is given a chance at Officer's Training. Ames is left in the lurch because of



his inability to remember anything. The good and poor memories of each are contrasted later when a gang of fifth columnists are discovered. Ames proves a hero when he brings Doubleday's memory back after a fight, resulting in capture of the fifth columnists. Distributor is Post Pictures Corp., 723 Seventh Ave., New York City 19.

Sibelius and *Finlandia,* one reel each, 16mm. sound, feature the delightful works of Jan Sibelius, one of the all time great composers, played by the Helsinki Philharmonic Orchestra. *Sibelius* features the "Concerto For The Violin," "Impromptu," and the ballet "Scaramouche," danced by the Helsinki Opera Ballet. The second subject, *Finlandia,* contains "Finlandia" and the "Second Symphony." Subjects are available for outright sale at $25.00 each from Sterling Films, Inc., 1186 Broadway, New York City.

Castle Films—A new catalogue has been published by Castle Films, authorized distributor of U. S. Government visual aids, listing many new films released during the past year for school and industrial training purposes.

Calaboose, is a 46 minute 5 reel subject featuring Jimmy Rogers, Noah Berry, Jr., Mary Brian, Bill Henry and a fine cast of supporting players. Story concerns two roving cowboys, Rogers and Berry, who arrive in a small western town in search of work. Given a job loading horses for an army shipment Berry spots Mary Brian, falls in love with her. When he learns she's the sheriff's niece, he promptly has himself arrested to be near her. A gangster's arrival and subsequent arrest complicates things, and story ends with Mary marrying army Lieutenant who gave Rogers and Berry the horse tending job. Subject is available from Post Pictures Corp., 723 Seventh Ave., New York 19, New York.

Pony Post, a 6 reel 16mm. musical western which features Johnny Mack Brown, a fearless son of the saddle, who rides the range with his crooning sidekick, Fuzzy Knight. There are colorful Indians and plenty of wild west action to make this a top entertainment film for audiences young and old. This subject, plus six more in the



series featuring the same cast, is available from Commonwealth Pictures Corporation, 729 Seventh Ave., New York City 19.

Call A Cop, two reels, 16mm. sound, black and white, is a Hal Roach comedy in which the son of a police chief attempts to emulate the great Sherlock Holmes, when his girl friend thinks her home is invaded by a prowler. He catches plenty, including the police force, in a bit of hilarity typical of the



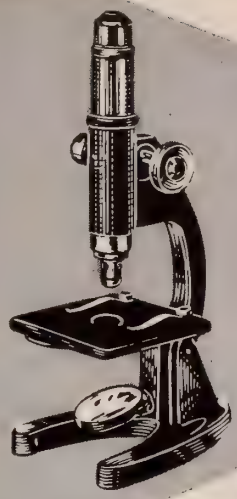
old favorite Hal Roach comedies. Distributor is Commonwealth Pictures Corporation, 729 Seventh Ave., New York City 19.

Reel Pleasure one reel, 16mm. Kodachrome with sound, is an unusual film story of a hunting and fishing trip through remote Canadian wilds. There are interesting sequences of wild life and of spectacular action shots of game fishing, also scenes of shooting treacherous rapids, etc. Price is $75.00. Distributor is Auduvis Company, 11453 South Bell Ave., Chicago 43, Ill.



Underwater Spectacle is a unique and colorful motion picture available in both 8mm. and 16mm. depicting an underwater ballet performed in the crystal clear water of a resort pool. Graceful manuevers accomplished by expert swimmers are faithfully recorded by the motion picture camera. Producer-distributor is Exciting Films, 1071 El Centro, Hollywood, California.

Shady Lady, featuring Charles Coburn, Ginny Simms, Robert Paige and Alan Curtis, is a comedy with music having plenty of appeal for family audiences. It is a breezy story in which a card sharper rescues reputations, and helps justice and happiness win out. Four fine songs also highlight the picture. Subject consists of ten reels and is available from the Bell & Howell Filmosound Library of United-World Films, Inc., R. C. A. Bldg., Rockefeller Center, New York.



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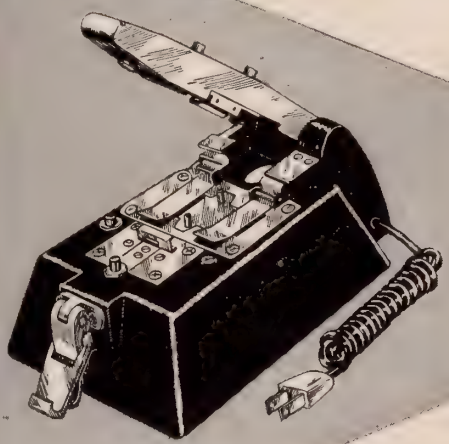
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Home Movie Screen Tests . . .

• *Continued from Page 225*

tion existing at time they were photographed: were they natural, forced, nervous? Did you remember to give them something natural to do, and if so, how did they react? Some people act perfectly natural and show no self-consciousness when before a camera while others stand and stare at the photographer or directly into the lens.

The amateur actor who can inject impromptu touches to a scene without deviating from the essential will do much to enhance a picture. Take, for example, a scene calling for a group of children playing in a sand box with an adult assisting them in building sand castles. Imagine the added interest if one of the children pushes against the grownup who, sensing opportunity to inject a little comedy, falls over backwards playfully? A "natural" actor will make use of such opportunities unless otherwise restricted by the filmer or the script.

In shooting a fishing scenario one summer that involved my son, the boy's uncle and he were directed to check their tackle before leaving home. While practicing casting on the front lawn, the uncle accidentally caught a fish hook in his finger ring while making

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

BIRMINGHAM
- Evans Motion Picture Co. 2107 5th Ave., N. (3)
- Wilfred Naylor 1907 Fifth Ave. North (1)

CALIFORNIA

HOLLYWOOD
- Camera Craft 6764 Lexington Ave. He-0443
- Castle's, Inc. 1529 Vine Street
- United World Films, Inc. (Successors to Bell & Howell Filmosound Library) 716 No. La Brea Ave. (38)

LONG BEACH
- Tate Camera Shop 2819 E. Anaheim St.

LOS ANGELES
- Films Incorporated 1709 W. 8th Street
- Hollywood Movie Supply 4279 Crenshaw (Zone 13)
- Ralke Company 829 S. Flower St. (14)

CONNECTICUT

HARTFORD
- Inter Church Press Corp. 17 May St.

DISTRICT OF COLUMBIA

WASHINGTON
- United World Films, Inc. (Successors to Bell & Howell Filmosound Library) 816—13th Street, N. W. (5)

GEORGIA

DECATUR
- Popular Pictures Company P. O. Box 223

IDAHO

BOISE
- Idaho Library of Visual Education 811 Rossi St.
- Williams' Photo Service 1007 Main St.

ILLINOIS

BERWYN
- Colonial Camera Shop 6906 Windsor Ave.

CHICAGO
- Bolotin Camera Exchange 729 W. Roosevelt Road (7)
- Films Incorporated 64 E. Lake Street
- Ideal Pictures Corp. 28-34 East Eighth Street
- United World Films, Inc. (Successors to Bell & Howell Filmosound Library) 1801 Larchmont Avenue (13)
- Zenith Cinema Service 3252 Foster Avenue (25)

ILLINOIS (Continued)

ELMHURST
- Eddy Films P. O. Box 335

MARYLAND

BALTIMORE
- Stark Films 537 N. Howard St. (1)

MASSACHUSETTS

BOSTON
- Don Elder's Film Library 739 Boylston St., Dept. HM
- Claus Gelotte, Inc. Camera Stores 284 Boylston St., opposite Public Gardens
- Frank Lane & Co. 5 Little Bldg.
- Wholesome Film Service, Inc. 20 Melrose Street

BROCKTON
- Iris Pharmacy 238 Main St.

QUINCY
- Stanley-Winthrop's, Inc. 90 Washington St.

MICHIGAN

DETROIT
- Detroit Camera Shop 325 State Street

ROYAL OAK
- Hy-Wilde Camera Shop 1029 S. Washington at Harrison Ave.

NEW JERSEY

ELIZABETH
- Elizabeth Photo Supply & Service 106 Franklin St. (1)

PASSAIC
- The No-Wat-Ka Co. 257 Main Avenue

ROSELLE PARK
- Union County Film Service 130 Chestnut St.

NEW YORK

ALBANY
- Hallenbeck & Riley 562 Broadway (7)

BROOKLYN
- Reed & Reed Distributors, Inc. 7508 Third Avenue (9)

NEW YORK CITY
- Commonwealth Pictures Corp. 729 - 7th Ave.
- Films Incorporated 330 W. 42nd St.
- Haber & Fink, Inc. 12-14 Warren St.
- King Coles Sound Service 340 3rd Ave. (Zone 10)
- Medo Photo Supply 15 West 47th St.
- Mogull's Films & Camera Exchange, Inc. 55 W. 48th St. (Radio City)
- National Cinema Service 69 Dey Street
- Nu Art Films, Inc. 145 West 45th Street
- United World Films, Inc. (Successors to Bell & Howell Filmosound Library) 1250 Avenue of the Americas (20)

OHIO

CLEVELAND
- Cineshop Film Service 3483 Lee Road
- Foto Center, Inc. 10014 St. Clair Avenue

DAYTON
- Dayton Film (8-16) Rental Libraries 2227 Hepburn Ave.

OREGON

PORTLAND
- Films Incorporated 314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
- James A. Peters 41 South Fourth St.

RHODE ISLAND

WOONSOCKET
- Yvonne's Photo Supply 557 Social Street

TENNESSEE

CHATTANOOGA
- Grady Young Co. 108 W. 8th St. (2)

NASHVILLE
- Churchwell's Filmosound Branch Library 510 Deaderick St. (3)

VIRGINIA

NORFOLK
- Tidewater Movie Service 218 W. 38th St. (8)

WEST VIRGINIA

CHARLESTON
- Elmer B. Simpson 816 W. Virginia St. (2)

Many Dealers Listed Above Rent Projectors and Screens; Also Have Competent Projector Operators Available

a trial cast with his rod. He jumped with pain at the obvious snag of the hook in his finger. He sensed opportunity to add interest to the shot and thus feigned the accident. A closeup shot of the snagged finger was decided upon then and there to point up this bit of impromptu action. It added much to the sequence, the result of a fleeting thought of a real actor during the filming of an otherwise ordinary bit of action.

When setting about to cast members of your family and friends in roles of your movie productions, your first thoughts will turn to your library of family films. Screen these carefully in search for likely players near home, but when this fails, you can explore the possibilities of your immediate friends and neighbors who heretofore never have appeared before your camera. Get them together for a lawn party or a barbecue and unobtrusively make movies of them without hinting of the real purpose. This method is suggested because it involves the least effort and produces pictures of your prospective screen players as they are naturally.

When you review the processed film, you will invariably find many types appropriate for your proposed picture. Some you never expected to display acting ability turn out excellent thespians while many of the "personality kids" prove disappointing screen material when observed from camera viewpoint.

Recently we needed some small children for one of our scenario pictures and wondered if it would be worth the time and effort to produce something, using children only five years of age, for we already knew how difficult it is to get children of that age to follow instructions. Usually they respond by staring at the camera and standing still as statues. Our own children, having been before our movie camera since they were two weeks old, are as impervious of it as they are of any other every day occurrence and take it as a matter of course.

We decided the best way to make a selection was to photograph likely ones in advance so we could see how they appeared and behaved on the screen. Our five year old daughter was having a birthday and as we would be filming that event as an additional record for her growing up reel of movies, we decided to kill two birds with one stone by inviting children we thought would be suitable to the birthday party. We would film the party for the record and at the same time obtain a screen test of likely candidates for our proposed scenario picture.

The only direction given the children was the manner in which they were to present their gifts to their host. It was surprising the different ways that

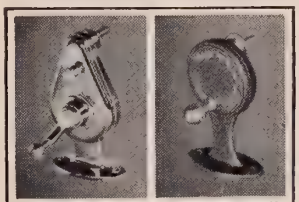
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such young folk reacted to the same instructions. Each handled it in their own individual way, of course. None, excepting our own child, had ever faced a movie camera before, so they all were put on an equal basis for the "test." Interest in the camera and cameraman was manifest by all of them. Some spoiled the scene by staring at the camera while others only stole occasional unobtrusive glances toward the camera operator who also directed the scene.

One boy literally walked into the scene sideways, poking his gift toward his little hostess but with his eyes directed toward the camera. Even when he mumbled "Happy Birthday" he remained staring at the camera. No matter how much prompting he received from the sidelines, the boy would not stop staring. We had anticipated that he would be our best acting prospect.

While filming the children playing various games, it was easy to pick out the "natural" and the "photogenic" actors from among the assemblage of kiddies. This group promised enough good talent for the various parts in our production and we easily filled our cast from among those present.

This same technique can be applied in the search for adult players. The accompanying pictures, frame enlargements from our films, show examples of good and poor response from subjects who have appeared before our camera. The difference between the natural actors and the unresponsive can easily be detected.

You can insure success for your film by spending a little extra time and effort to obtain the best possible talent for your serious scenario pictures. Thus, instead of a picture whose photography, story and continuity is overshadowed by an inept cast, you will have a potential prize winner.

Bell & Howell Closeup Gadget . . .

• *Continued from Page 215*

for near limit, depth of field, and far limit will be found.

If the photographed area can be confined to the limits thus determined through use of the table, the next step is to position on the turret the auxiliary lens, or combination of auxiliary lenses, indicated by the data table.

Thus we see that the factor of depth of field, rarely considered by the amateur in closeup photography, is given important consideration when the Close-up Attachment is used. Using this method, and the Attachment, a new and interesting phase of closeup cinematography is opened up for the movie amateur. He can film, greatly enlarged, the activities of small animals, insects, etc., without fear that their movements will carry them beyond the range of sharp focus.

In some cases, outdoors or indoors, it may be possible to change the camera speed which, in turn, will change the established f/ setting of the camera lens and, consequently, the depth of field. This should be considered especially when photographing inanimate objects.

Here is a typical example of procedure to be followed in making an ultra-closeup shot out of doors:

Equipment—Filmo Sportster 8mm. camera with 12½mm. f/2.5 U. F. lens
Subject—Golf ball, 4 inches from cup, to be hit and moved forward to cup
Object area—Approximately 4 inches high and 5 inches wide
Film—Daylight Kodachrome (Film speed Weston 8)
Camera Speed—16 f.p.s.
Light—Bright day in summer at 11 a.m.
Lens opening—f/5.6
Desired best focus—the cup

Measured from the Attachment turret, the cup is 14.4 inches away. Consulting the Data Table in the instruction book for the 12½mm. lens, it will be found that, using an f/5.6 lens opening with a desired best focus point of 14.4 inches, the near limit will be 11.6 inches, the depth of field 7.5 inches, and the far limit 19.1 inches. Since the depth of field (7.5 inches) is sufficient to photograph in focus the distance between cup and ball, with a small margin front and back, it will not be necessary to alter the calculations in any way. As indicated in the Data Table, the shot may be filmed by using a combination of the 12 and 36 inch auxiliary lenses.

Making titles with the Close-up Attachment is similar to ordinary closeup work. In general, the same procedure should be followed. Unless block letters are used, the actual depth of the title is negligible and the focusing distances given on the engraved plate attached to Attachment finder may be followed.

List price of the Close-up Attachment complete with one 12 inch auxiliary lens is $36.10, which does not include excise tax of $6.02. The 18, 24, and 36 auxiliary lenses may be had for $8.45 each, additional. When ordering, it is necessary to give data as to model of your Filmo camera plus the make and size of the lens. At present, adaptors are available permitting use of the Close-up Attachment on nearly all models of 8mm. and 16mm. Filmos.

★ ★ ★



He Filmed An "Oscar" . . .

• *Continued from Page 231*

Hollywood has bestowed upon it.

Since filming this picture, Ed Olsen has come a long way in the realm of cinematography. Exhibitions of his Colorado Rapids picture and his skiing films in Hollywood quickly brought this skillful cine cameraist to the attention of Hollywood producers. James Fitzpatrick, who produces those famous "Traveltalks" for M.G.M., took him into his short subjects organization. He served as Fitzpatrick's cameraman on several Mexican and Central American filming expeditions.

Later Carl Dudley, producer of industrial films, acquired his services and it was while serving as Dudley's cameraman that Olsen received the unique distinction of being admitted into the Cinematographers' union, being one of the very few former amateur 16mm. cameramen ever to crash this exclusive circle.

Subsequent to the purchase of his Colorado River Rapids film, Warner Brothers also commissioned Olsen to produce two other short subjects in 16mm. Kodachrome not yet released but tentatively titled *Cradle of New England* and *New York City*.

At present, Olsen is enjoying his first love, skiing, at Sun Valley, but you may be sure that he has his 16mm. camera along, too. For he also is fulfilling a commitment for a color film on Sun Valley's skiing resort for an unnamed sponsor.

While Olsen's only material consolation, in the award bestowed by the Academy on Warner Brothers, is screen credit as producer of *Facing Your Danger*, we'd like to see a replica of the Oscar gracing the mantle of his home; for no 16mm. amateur is more deserving of this honor. Olsen began as most all amateur movie makers, with nothing more than a camera and film and a desire to make interesting movies. That he has come a long way, in the space of but a few years, goes without saying. Olsen is "on his way up," to use a Hollywood term, and his photographic credits are certain to be found on many of Hollywood's future outstanding pictures.

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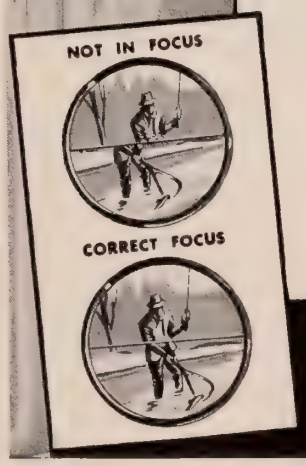
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Floor Stand $7.20

Penn CAMERA
126 WEST 32nd ST NEW YORK 1, N.Y.
"FAMOUS FOR FAIRNESS"

Hollywood Genius . . .

• *Continued from Page 217*

undertaking, the photography, the excellent music, its direction, and the sincere response of an amateur cast. Offsetting these are the picture's ponderous length, and the wordy narration. As one critic put it: "Rohauer is also fascinated with words apparently for the sound of words and must learn that the right word, used rightly, can do the work of ten in proving a point." Since its premiere, Rohauer has heeded his critics' friendly advice and made additional cuts to reduce the picture's length.

Unlike other movie amateurs, Rohauer did not take up movie making because of its novelty or simply to make pictures of outings or vacation trips. He saw in the 16mm. camera opportunity for self expression, for interpreting on film the many dramatic ideas which had developed in his mind in the course of his drama studies. *Whirlpool* was preceded by two unsuccessful attempts at picture making. Earlier efforts were brought to untimely end by the two obstacles that invariably beset the serious amateur: lack of funds and the failing interest and lack of cooperation of cast and associates.

Not until one day when hitch hiking on Wilshire boulevard and he was given a lift by a benevolent motorist, did Rohauer's fortunes change. He fell to talking with the motorist and conversation ultimately turned to his ambition to make a 16mm. motion picture of a psychological drama idea long in ferment in his mind. The motorist was Kristian Chester, intimate of many Hollywood notables, who recognized genius in his youthful hitch-hiker. He offered to work with Rohauer in making the proposed picture, and thus began the organization of the small company of players and amateur movie technicians that brought Rohauer's first serious movie effort to fruition.

One by one, Raymond Rohauer gathered to him other movie enthusiasts, most of them from his drama class at Los Angeles City College. His activities with College drama students enabled him to meet a great many aspirants "on their way up" in Hollywood. From among this vast field of hopeful talent Rohauer won the friendship of Linda Stevens, a vocalist with Kay Kyser's band who subsequently played the girl in his picture; Lillian Kay, a Hollywood drama student, who played Mrs. Landres, the vengeful landlady;

Movies of the Month

• From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

APRIL '46: No award.

MAY '46: "Zoo Album," produced by John Kibar, Racine, Wisc. An 8mm. Kodachrome picture, 125 feet in length.

JUNE '46: "Tussie Mussie," produced by Albert H. Duvall, Galesburg, Ill. An 8mm. Kodachrome picture, 200 feet in length.

JULY '46: "This Is The Story Of Alladin's Lamp," produced by Rich Johnston, M.D., Ogden, Utah. A 16-mm. production in black and white and color, 400 feet in length.

AUGUST '46: "Tiny Town," produced by Edmund Turner, Detroit, Michigan. A 16mm. Kodachrome picture 400 feet in length.

SEPTEMBER '46: "The Past Master," produced by George A. Valentine, Glenbrook, Conn. An 8mm. Kodachrome picture, 200 feet in length.

OCTOBER '46: "Conscience," produced by the Parkchester Cine Club, Bronx, New York. A 16mm. monochrome picture 700 feet in length.

NOVEMBER '46: No award.

DECEMBER '46: "Streetcar To Heaven," produced by Arthur H. Smith, San Francisco, Calif. A 16mm. Kodachrome picture 600 feet in length.

JANUARY '47: No award.

FEBRUARY '47: No award.

MARCH '47: "Legend Of Lost Cove," produced by Silver Screen Players and photographed by Arthur H. Smith, San Francisco, Calif. A 16mm. Kodachrome picture 325 feet in length.

and Margit Mohr, whose brilliant music compositions lent so much in pointing up Rohauer's emotional drama.

Gary Charneau, the star, was a last-minute "find." Rohauer had searched far and wide for just the right youth for this part, without success. Finally in desperation, he called at the last drama school on a hastily penciled list, hoping to find his man. Waiting in the reception room was a handsome young man with sensitive features who immediately caught Rohauer's eye as he entered the office. He fell into conversation with the man and asked how he would like to play the feature role in "Whirlpool," reminding him, of course, it would be a labor of love. Charneau was impressed, agreed to do the part. This was 9 o'clock in the morning. Rohauer had him at the costumer's by 10, and before the camera shooting the initial scenes the following morning.

The $1100 spent on the production went for film, rental of cameras, costumes and props, with no small share going into the sound recording and the making of the final print. Over 5000 feet of black-and-white film was involved in the shooting. Costumes were rented from costumers catering to the Hollywood studios. For Linda Stevens' costume, Rohauer obtained the dress and accessories worn by Gypsy Rose Lee in *Belle of the Yukon;* for Lillian Kay, a dress worn by the star in *Spiral* Staircase. A spacious house in Hollywood, just vacated by a folding drama school, was rented on a couple of evenings for shooting interiors. Rohauer, Kristian Chester, and others constructed flats, painted them and applied wallpaper costing $1.50 a roll to effect some of the interiors for the picture.

The $1100, incidentally, Rohauer earned by sweat of his brow. He had no bankroll to begin with and no funds were donated by anyone. By working after school and week-ends with a grave digging crew at Hollywood Cemetery, with the landscape crew at Los Angeles City College and by selling some of his valued possessions, Rohauer managed to keep money rolling into the treasury to pay off his production obligations.

This chronicle would not be complete without a word about the music in the picture which played an important part in setting the mood and tempering the dramatic illusions which beset the tragic pianist in the story. Over the years, Rohauer had accumulated a library of 1000 phonograph records of classical music, most of them of European origin. Outstanding of those used to score the picture is *Steel Foundry,* a Russian composition recorded in Paris; *The Sirens,* also a weird and forceful composition of French origin.

The photography, of course, is su-



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perb in both lighting and in composition. The camera was skillfully used to motivate the psychological mood of the story. The effect achieved is reminiscent of the best work of Jean Renoir and Rene Clair, both outstanding directors of the best in European motion pictures.

With resounding plaudits still ringing in his ears as a result of *Whirlpool,* Rohauer is already at work on plans for his next 16mm. film, an original story in a similar vein tentatively titled *Riptide.* According to Rohauer, he will have as his stars Isabel Jewell and Eric Feldary, well known to motion picture audiences. This picture, unlike *Whirlpool,* which is all narration and music, will have more than half of the sequences in lip-synchronized sound. To achieve this, Rohauer will pay $25 per day for the use of a 16mm. sound camera and recording equipment. Starting from scratch again on the financial side of things, his main concern at the moment is to so arrange his production that all synchronized sound scenes can be telescoped into a fast moving schedule of a few days.

Rohauer's pictures are not made so much for their commercial possibilities as to satisfy the producer's inherent ambition to make serious pictures. Although encouraged by the response to *Whirlpool,* he would not be averse to any offer which would enable him to retrieve all or part of the sum that went into the film's production.

We predict a healthy and successful future for this 20-year-old lad whose aspirations certainly are enormous, considering his youth and relatively limited experience. It is a fair prediction, however, that Raymond Rohauer as well as those whose dramatic ability also came to light in *Whirlpool,* will not long escape the ever vigilant eyes of Hollywood talent scouts.

Ladies' Night . . .

● *Continued from Page 222*

who, more often than not, are their very own spouses.

An annual event in the activities of the Los Angeles Southwest 8mm. Club, for instance, is Ladies Night. This affair began several years ago when wives of members, tired of attending meetings and sitting idly by while their husbands expounded on such unfamiliar subjects as incident light and the relative values of f stops, decided such dull fare might be more interesting if they took a hand in making pictures themselves. Holding out a few dollars from the grocery money, they bought rolls of film and dared to take their husbands' cameras out of their sacred lockers and make their own pictures.

When the husbands found not only that their cameras had been unharmed but that their wives also knew a few things about making pictures, the more sensible ones left the key to the camera locker at home and otherwise encouraged their wives' movie-making efforts. The result came to a focus in a special club program dubbed Ladies Night. The husbands, now fully aware of their wives' serious intenions in film making, decided to go along with them when



"Come here a moment, Dear. I just thought of a swell gag for our movie."

Mrs. Leslie Williams, better known to her associates as Merle, proposed an annual contest for films of women members only.

The initial Ladies Night was the usual club meeting, except that the program culminated in the screening of films made by the women. Previously, rules were outlined in which it was agreed that eligible films must be the product of the women entirely and that no assistance whatever be permitted from husbands or any other male movie amateur. When the screenings were concluded, even the best of the male club members agreed that the women, as picture makers, held considerable promise. It was a little too early to admit that they could make equally good pictures.

Subsequent Ladies Nights have seen marked improvement in the contestants' pictures as well as increased interest in the gala event. The second year, the male members of the club agreed to let the women take over certain functions of the club program. And by the time the third anniversary of the event rolled around, the women were assuming complete charge of club affairs for the evening.

"Like the Fuller brush salesman," relates Mrs. Williams, "once we got our foot in the door, we took over completely."

Los Angeles Southwest 8mm. Club's fifth annual Ladies Night was celebrated recently at which time wives of members assumed for the evening the titles and functions of all the officers, leaving nothing for the male members to do but attend, dine on unusual fare, and lend their wisdom in voting on the films offered in competition that evening.

Long before the eventful evening, the women had assumed even the chore of editing the club bulletin, which we suspect they did to insure a fair share of publicity for their annual affair. The bulletin announcing the 5th annual Ladies Night listed Mrs. Howard Devol, president; Mrs. Jimmy Wilson, vice-president and program chairman; Mrs. Larry Gregory, treasurer; and Mrs. Louis Kipke, secretary. All were serving, pro tem, the offices nominally occupied by their husbands.

Technical committee consisted of Mrs. Tom Jeffers, Mrs. Jimmy Wilson, and Mrs. Leslie Williams. The theme and decoration committee consisted of Mrs. Larn Crosthwaite and Mrs. Clarence Waite. Projectionist for the evening was Mrs. Van Dixon; in charge of sound equipment was Mrs. Charles Imsande and Mrs. James Hoyt. In charge of lights was Mrs. Walter Bourgeotte. Sergeant-at-arms was Mrs. George Garvin.

For the husbands, of course, there

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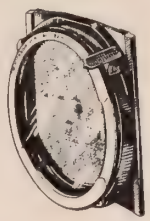
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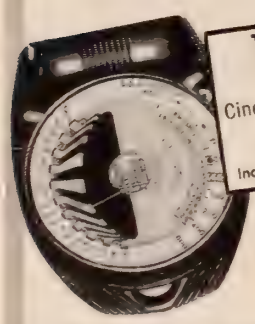
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were many surprises. Long before the dinner, which was prepared entirely by their wives, was spread before them, the table decorations received considerable attention. The wives had chosen to put their husbands in the dog house for the evening, and miniature dog houses, trees, lamps posts and bones made up the decorative motif for the dinner table. As each male club member arrived, he was presented with a dog collar which was buckled around his neck. The collars bore such canine names as "Butch," "Rover," "Spot," etc., and could not be removed until after the meeting was adjourned. Opening event was the presentation to the elected club president, Howard Devol, of a large gift package. This contained a huge dog bone adorned with a large red ribbon bow.

The big event of the evening, of course, was the screening of contest pictures which followed immediately after dinner. Mrs. Bill Burns presided as contest chairman. Not all the women club members entered pictures, but the five who did displayed creditable talent in all departments of movie making.

There was *Donnie's Date*, 100 feet of 8mm. Kodachrome, about a little boy who telephones his little girl playmate next door and invites her to go with him to the ice cream parlor for cones. The excellent human interest treatment of the story plus good photography, editing and titling won for Mrs. James Baker, the maker of this picture, the top award in the contest.

Bobby Soxer's Date, filmed by Mrs. Jimmy Wilson, also concerned a date between a boy and a girl, this time teen agers, and received second prize. It's an excellent continuity within a 50-foot roll of film.

Mrs. Leslie Williams' *Surprises Never Cease,* depicts in a well-edited 125 feet of Kodachrome, the trials and tribulations of a typical movie enthusiast starting out to film a picture. This film was awarded third prize in the contets.

Wotta Day!—50 feet, 8mm. Kodachrome, was awarded fourth prize. Filmed by Mrs. Neva Bourgeotte, this picture shows what happens to the average husband foolish enough to go out into the garden for a siesta—especially when his wife has work for him to do.

Fifth award went to Mrs. Vi Waite for *Red Rock Canyon,* which depicted, in 50 feet of 8mm. Kodachrome, the beauty of one of Southern California's most colorful landmarks.

All of the pictures were presented on the screen with an accompaniment of background music engineered by Mrs. Charles Imsande and Mrs. James Hoyt.

Club members and guests are still talking about this gala affair. The husbands, meantime, are noticeably more active in planning and shooting new films. Naturally, they do not wish to be totally eclipsed by the movie-making prowess of their spouses. Nevertheless the female of the species, having asserted herself, can be depended upon to make movie competitions a lot more interesting from now on for the male cinefilmers, not only of Los Angeles Southwest 8mm. Club, but of amateur movie clubs everywhere.

Analysis --- "Boomerang" . . .

• *Continued from Page 225*

came back to the same position at which it started. During the pan, the camera stopped momentarily as it faced the different streets branching off of the town square. This interesting opening shot gives a clear view of the setting of the story. Technically, only the simple camera device of a pan was needed.

The photographic work in this film adds greatly to its realistic quality. The camera angles are carefully selected to include in the shot only what is needed. The screen area is carefully filled so that there are no "dead" spots on the screen. This is largely done by keeping the center of interest away from the center of the screen. It is placed off to one side instead and the composition is so arranged to lead our eyes to that spot.

Each shot is also filled with realistic details. Instead of having well scrubbed rooms or bare office desks, the everyday paraphernalia of life was placed in the scene. Attention thus directed to surrouding details made the picture compositions richer and more interesting.

In getting the realism into his films that distinguishes *Boomerang,* the amateur can adopt some of the tricks of Elia Kazan, the director of this film. He was very careful to assign to each actor in every shot some important activity. People rarely stand still. They are always moving about. This "movement" may be no more than lighting a cigarette or running a hand over the forehead. People also have a tendency to fidget rather than stay in one fixed position. By having the actors in your film do this, you will add to the realism of your own productions.

Most movie amateurs use amateur actors, usually someone in the family. We all know how awkward an amateur actor can appear on the screen if he stands still, with nothing to do. This can be avoided, by giving the player simple, natural things to do, such as drinking a glass of water or running his fingers up and down his coat lapel.

Such natural movements take the actor's mind away from his camera fright.

In combining documentary with "staged" shots, the "staged" shots should appear as realistic as the natural or real scenes. Otherwise they will stand out like a sore thumb. In some few instances, in the opening sequences of *Boomerang*, the movie failed in this respect.

The careful editing of *Boomerang* serves as the key to the method of intertwining documentary and "staged" shots. The editing is basically simple but at the same time quite effective. It was based on the principle of having each shot make one single point and then cutting to the next shot. In other words, the producer didn't attempt to crowd too many ideas into a single shot. If the point to be made was involved, it was broken up into several different shots. Each shot was then held on the screen only long enough to put across that one idea.

This close-knit pattern of shot upon shot required planning. In amateur movies, too, the planning should be done *before* shooting and not when the filmer is about to sit down at his editing board. He should know clearly what each shot adds in the telling of the story. If it doesn't add anything, it doesn't belong. If it does have story value, its footage should be kept of sufficient length to get across its point. This adds tempo and movement and takes the movie out of the "dull" class.

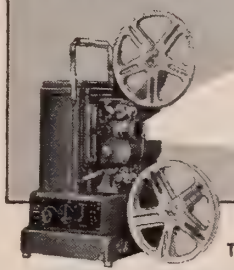
In this type of filming, it would be wasteful to photograph documentary scenes helter-skelter. It is best to lay out beforehand, preferably on paper, exactly what each documentary shot is to show. Then each shot made should conform to the notes. This planning is especially vital to documentary filming because there is always the strong urge to photograph everything that looks interesting without any regard to whether it can be used in the movie.

For the amateur fretful about the feeling that a dramatic movie has to have a "love story," *Boomerang* shows that it doesn't. Nor does this absence of a romantic plot make the movie any less absorbing or exciting. It does make it more true to life and natural.

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Recent Reviews OF READERS' FILMS

★EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors of HOME MOVIES for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 or 3 stars and will be awarded an attractive animated leader indicative of this rating, further distinguishing the filmer's efforts. Best film reviewed each month will receive a special certificate award as the Movie Of The Month.

All films will be returned promptly after review by Express collect. Please include, with your film, data as to equipment used in making the picture.

★**WINTER FIESTA**, 150 ft. 8mm. Kodachrome by Louis C. Troestler, Racine, Wisc. A scenic record of ice coated formations filmed along shores of Lake Michigan during recent months. Photography is fair, marked by unsteady camera and numerous light flashes. A little more imaginative treatment plus use of a tripod would have made this a highly interesting picture. Camera used was a Revere with f/3.5 lens.

★

★★★**SUPER SALESMAN**, 50 ft. 8mm. Kodachrome by James E. Wilson, Los Angeles, Calif. Another contender in recent Los Angeles Southwest 8mm. Club's contest in which good photography plus an excellent story idea combine to make an entertaining picture about a wife with a black eye telling a neighbor how it happened. Seems her husband had just taken a job selling insurance. Rings doorbells all day without making a sale. Finally gives up and goes home tired and cranky. Wife, who knows nothing of his new job, surprises him by showing a policy she bought that very day, and from a rival salesman of the same company! Enraged, the husband smacks spouse in eye and a quick fadeout follows.

★

★★**SANTA CLAUS GOES TO TOWN**, 150 ft. 8mm. Kodachrome by Howard P. Wyrauch, Niagara Falls, N. Y. Mediocre photography marks this picture of animated puppets that enact the story of the night before Christmas. Animation is a little too stilted to be convincing but withal it's a commendable effort that more pains, closer attention to exposure and a steady camera would have turned into a prize winning picture.

★

★★★**THE LOCKED DOOR**, 100 ft. 8mm. Kodachrome by Merle and Leslie Williams, Los Angeles. A prize winning story fiilm in a recent Los Angeles Southwest 8mm. Club contest in which a husband, who buys movie equipment while his wife strives to balance the family budget, is outsmarted by his wife who, upon discovering the movie equipment hidden in a closet, throws caution to the winds and goes on a spending spree for clothes. Climax for husband occurs when he goes to the closet to find his movie equipment, finds instead a gala array of feminine wearing apparel. Camera used, Bolex H-8.

★

★**WE GET THE BIRD**, 50 ft. 8mm. Kodachrome by Howard P. Wyrauch, Niagara Falls, N. Y. An amateur's attempt at combining live action and animation. Continuity concerns a young couple expecting the stork. Stork, pictured in animation, flies toward the home, but is repeatedly sent away by husband waving a sign stating "Not Yet." Finally bird gets o.k. sign and closeup of the bundle from heaven reveals man in infant's clothes. Photography fair marked by underexposure in live action scenes.

★

★★**THE GARDENER**, 50 ft. 8mm. Kodachrome by Mrs. E. W. Clark, Grass Valley, Calif. Good photography marks this continuity about a man who, inspired by a new seed catalog, buys seeds, plants and fertilizer and starts a flower garden, only to be plagued by a mischievous son, a dog who likes to dig in freshly turned earth, and snails. Finally, after coping with these obstacles, the flower garden reaches full bloom, and closing scenes show the flowers in interior arrangements. More careful planning would have made this a three star movie.

★

★★★**DEATH VALLEY**, 400 ft. 16mm. Kodachrome by Arthur H. Smith, San Francisco, Calif. Excellent photography, marred only by lack of use of tripod, pictures this scenic area of Southern California with good composition and excellent color rendition. Titles are ample and their composition and quality are an added attribute to the picture.

★

★**CHRISTMAS NEVER CAME**, 100 ft. 16mm. black and white by Robert Saxton, Charlotte, N. C. A bad job of processing plus rather fair photography detracts from this film intended as a short religious subject. Story concerns a lad, a disbeliever, at Christmas time. The titles, rather than the pictorial action, convey what little continuity there is.

★

★★★**OUR VACATION**, 1941, 300 ft. 16mm. Kodachrome by Harmon R. Traver, Lynbrook, New York. This is an excellent example of how to film

and edit a vacation movie. Picture records filmer's vacation trip from Pacific Northwest to Southern California by automobile. Scenes are brief and to the point and road signs are frequently used in lieu of subtitles, and are skilfully intercut with the scenes they describe. Cameras used were a Model BB Cine Kodak with f/1.9 lens, a Filmo 70-DA and a Cine Special, the latter for shooting the titles.

Closeups . . .

• *Continued from Page 231*

the countries of the western hemisphere, from the Arctic to Cape Horn, and show the important part played by Caterpillar tractors in their construction and upkeep.

★ ★ ★

Luggi Foeger is currently on lecture tour with his two 16mm. Kodachrome pictures filmed in the Canadian Rockies, "Ski Pro Holiday" and "The First Winter Ascent of Mount Bulyea."

★ ★ ★

Rasmus Breistein, of Oslo, Norway, was a visitor in Hollywood last month. Breistein is producer of 35mm. pictures in Norway and is exploring 16mm. movie making here with eye to switching to production of films in 16mm. Kodachrome and sound in order to bring color films to eager Norway audiences.

★ ★ ★

Film World, Home Movies' fast growing sister publication catering to the professional 16mm. field, plans to showcase outstanding 16mm. films monthly in a series of salon showings in Hollywood. Innovation will afford sponsors and producers of 16mm. business, educational and entertainment films opportunity to display their productions before critical audiences within the industry.

★ ★ ★

Latest developments in filming and use of 16mm. and 8mm. motion pictures for television will be presented at 61st semi-annual convention of the Society of Motion Picture Engineers, to be held at the Drake Hotel, Chicago, April 21 to 25.

★ ★ ★

Arthur H. Hart, who will be remembered by readers for his many articles in Home Movies, has opened a 16mm. film laboratory at 2125 32nd Ave., San Francisco. He will service both professional and amateur photographers. Hart will specialize on sound or silent Kodachrome duplicates, later offering sound recording and special optical effects.

★ ★ ★

Danny Seid, of Seattle, Washington, is in the Orient to film a series of 16mm. Kodachrome one-reel travel and educational motion pictures for Western Screen Advertising Company.

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• *Continued from Page 213*

at it while counting—though if we lose count, we are "sunk."

For Superimposed shots, this is all that will be necessary. Split-Screen calls for one more piece of equipment, and we may as well discuss this before passing on to the story purposes of the two types.

Matte-Box Construction: In order to mask off part of the frame at the camera, some special arrangement is necessary. Professional cameras, and a few amateur ones, have a matte-slot directly in front of the film where thin metal mattes may be very accurately placed. However, this is difficult to build into a camera which does not already have it, and the usual solution will be the construction of a matte-box.

It would be impossible to give any one construction which would fit all cameras and all needs, but the movie maker sufficiently handy with tools attempting such a project is not likely to have any difficulty with the problems involved. The matte-box is simply an attachment shaped like a lens-shade, though rather longer, and usually rectangular. Its presence on the camera, incidentally, constitutes a good lens-shade and it may be found a good thing to leave it in place most of the time.

For a very occasional shot, a matte-box may be improvised by using a rather deep lens-shade. Using sticky tape, fasten black paper over the portion to be covered and make the first half of the shot. Now cover the remaining portion carefully, then gently strip away the first mask. To succeed, the lens-shade must be fastened to the lens in such a way that it will not slip or rotate while masks are being changed, and we must also be careful not to move camera or tripod. (This is true of all multiple shots.)

For the amateur who is at all serious about trick filming, it will be more satisfactory to build a matte-box. One form of this device is shown in an accompanying illustration. The mattes themselves should be of thin metal or stiff card, painted a good matte black. For 16mm. and average dimension is a matte 1½ x 2 inches, placed about three inches in front of the lens, with the box itself about five inches long. The mattes may go in a suitable slot, with provision for accurate alignment at a definite point. These dimensions would be cut about in half for 8mm. cameras. To hold the box firmly in position some sort of arm or bracket is likely to be necessary.

So much for the matte-box, which has been dealt with pretty amply in past issues of this magazine. We are more concerned here with story possi-



• The two types of superimposed shot dealt with in the accompanying article are shown here schematically, with and without the use of black background.

bilities, which have been less explored, in spite of their relatively greater importance.

Superimposition and the Story: When the film is exposed twice, over the entire frame, it is obvious that the effect will be somewhat like that of the accidental double-exposure which the amateur snapshooter obtains when he forgets to wind the film ahead between snapshots—that is to say, certain things will appear transparent or ghostly.

Consequently, shots made in this way are never strictly realistic, and they serve chiefly the following story purposes:

1. Ghosts, which may be presented for purposes of comedy, fantasy or serious drama.

2. Visions, hallucinations or dreams of a character in the story.

3. Thoughts passing through the mind of a character.

Note that while the second and third seem almost identical, there is a serious difference—visions are an illusion, believed in by the character but not by the audience, while thoughts are simply a means of letting the spectator in on what is passing through the character's mind, and are accepted as a legitimate dramatic convention. In a strict sense, all of these uses are unrealistic, but the vague, shadowy character of the vision makes the device one readily accepted by the mind.

From a practical point of view, Superimposed shots are made in two ways:

A. The entire scene is photographed twice, with the "vision" present in one take but absent in the other.

B. First the total scene or setting is photographed, together with any actors who are to be shown solidly, then the vision is photographed separately against a black background.

Since the first method is done from a single camera setting and in the same spot, it is often the simpler of the two. Anything which is to appear "solid" must remain motionless throughout both takes, and not move between them. This practically limits us to an actor lying down, sitting motionless or asleep in a chair, and the like. Say we have a man sitting in a chair, who is to see a ghost. We get him into a comfortable position which he can hold without too much effort, and film the scene once through as is. Then we wind the film back to the same starting point, and run through again with the ghost in position. Basically, that's all there is to it. There are, however, a few minor problems. We want our total exposure to equal one normal exposure. The simplest way to do this is to stop down one full stop below normal on both takes, giving each one-half normal exposure. Results will be a little more brilliant, however, if we give about ⅔ normal with the ghost and ⅓ without; roughly, this means a half-stop below normal with the ghost and a stop and a half without.

The scene should be composed and lighted so that the ghost appears against a reasonably dark area, and for best visibility the ghost should not wear dark apparel. Further effectiveness may be given in a number of ways, if we want real "spookiness." The ghost portion may be diffused somewhat, with chiffon or a diffusing disc. It may be shot in slow-motion (making exposure allowance) so that the ghost "floats" about. Or (if Method B is used) a distorting glass or mirror may be used to make the ghost seem completely unreal.

There are two reasons for the use of Method B, in which the second exposure is made against a black background. For one thing, the ghost will usually be a bit clearer and sharper. For another, there is no danger of blurred outlines of the setting caused by slight camera movement between shots. Most important, from a story point of view, the "real" character may move about, react in any way desired to the ghostly presence, and so on. In this case, the real scene is photographed and exposed normally, leaving a portion of the scene area dark enough for the addition of the ghost. Then, to the same counts, the ghost is shot against the black background. If it is desired to have the ghost move naturally among the objects in the room, sit down, or the like, it will be desirable to throw black cloth over the setting and use it. If not, it will be simpler to use a separate black background, in which case the ghost may

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float through walls, doors, furniture, and so on.

Split-Screen Story Uses: The Split-Screen shot differs sharply from the Superimposed in that it is, as a rule, strictly realistic, or at least attempts to be. Basically, Split-Screen has two uses:

1. To show the same object or actor twice or more on the screen at the same time.

2. To bring together in one scene things which it would otherwise not be safe or convenient to bring together.

The story functions of these two are reasonbly obvious, when stated in this way. The first is that of showing simultaneously the same thing twice—an actor playing twins or doubles, a "before and after" shot, a machine performing two different operations, and the like.

The second enables us to show a man teetering perilously on a ledge over a busy street, a child in a cage of serpents, and other dangerous feats, with "menace" and "victim" shot at separate times and without danger. It also makes it possible to show on the screen things happening in two or more different places at the same time.

However, these possibilities really grow interesting when we begin to combine these devices with some of the other basic tricks already discussed, and in our next article we shall begin to explore the practical use of these combinations.

"Where Does He Get His Ideas?" . . .

• *Continued from Page 211*

ing to think creatively. We can attack the problem through the four seasons. Winter: what it means to the animal world, the plant world, the child's world. The changes in clothing, landscape, mode of living, recreation. Spring: the great awakening, all the manifestations, flowers, buds, mellow sunlight, dreamy dog days. Summer and Fall would stimulate thoughts along the same pattern.

Learn to look at common everyday things as if you were seeing them for the first time. Then follow up with inquisitive "continuity." In this way one mental "frame" will multiply itself into the million and one frames that go to make up a movie.

You watch your child, or your friend's child, skating on the old mill pond. That isn't the whole picture, is it? What happened before he went skating? How did he learn to skate? How did he get his skates With whom is he skating? Does he enjoy that woolly muffler around his neck? Did he protest while being bundled up in all those clothes? Does he skate well? Has he stumbled once or twice? Is he going to stumble again? Do his ankles hurt? Why has he only one glove? Where's the other one? How did he get to the pond? How much of the ice is strong enough to skate on? How thick is it? How cold is it? How big an "audience" does he have? Is his mother present? Is she the least bit worried about her little one out there among the fast and fancy skaters? What made him decide to go skating today?

Think of the answers to these questions in terms of pictures and you will have an interesting scenario for a really effective home production that will be more than just the usual animated snapshot.

Perhaps you'd prefer to star the mill pond itself. How large is it? On what stream is it? Where does it go? Can you follow it to the sea? How many other skating ponds does it have farther along in its course? Perhaps there are some lovely falls along the way. How about that smashed canoe on the rocks in the rapids? What animals made those tracks in the snow on its banks? Was that building on shore with a ramp inclined into the water an ice house in the pre-refrigerator days? Have a look inside. Could that be a squirrel's nest under the eaves?

This sort of mental stimulation will soon become an easily performed habit that will pay dividends in effective pictures. It will make possible worthwhile filming of persons, places, or things. It will give your hobby an added interest, both for yourself as cameraman and your friends as audience.

Now that you have your camera, don't cheat yourself out of a great deal of joy by using it prosaically. Let there be as much sparkle in your imagination as you wish to have in the finished film. Your reward will be great; you'll have more fun making the pictures, you'll be proud to have them identified with yourself, and you'll realize supreme satisfaction when your audiences enjoy them thoroughly, remarking frequently, "Where does he get his ideas?"

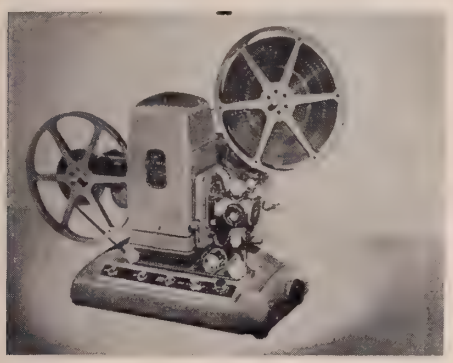
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—HOME MOVIES

News Of What's New . . .

• *Continued from Page 206*



• Streamlined Filmo "8"

able for first time on 8mm. projectors; centralized control panel for motor, pilot light, lamp, speed setting and reverse and rewind operation.

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Additional features include all-gear forward drive, "wind-tunnel" cooling system for both lamp and film gate, coated 1" f/1.6 lens, die-cast aluminum construction, and a self-locking tilt mechanism. Projector accommodates reels up to 400 feet capacity. List price complete with case is $262.00.



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The Craig Senior Splicer, long-standing favorite of amateur movie fans, makes its postwar appearance in a slightly modified and improved form.

The Senior Splicer is now presented on a sturdy one-piece cast metal base which replaces the former hardwood base. In addition, a catch lock has been incorporated in the left-hand film holding plate which holds the film strip securely throughout the entire splicing operation. This results in a saving of effort for the user and assures more accurate positive splices.

The Craig Senior Splicer accommodates all 8mm. and 16mm. sound or silent film and makes neat, clean, permanent, dry splices in four simple steps. Rugged design assures a lifetime of service with reasonable care and precision engineering throughout produces splices that run smoothly through projection without noise or flickering. The splicer itself is finished in polished chrome and the base is lustrous black. Retail price is $15.00. Manufacturer is Craig Manufacturing Co., 1823 South Hope St., Los Angeles 15, Calif.



• Now, a cine model for serious amateurs

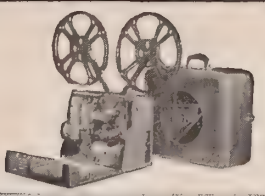
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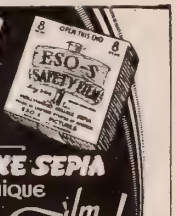
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13 One Reelers

Charlie Chaplin
12 Two Reel Comedies
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E. K.—25mm. F 1.9 lens
C-MOUNT — COATED
$91.65 Prepaid
As Reliable As Professional Studio Equipment
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models, the Universal and the Cine.

The Universal model is calibrated in light-values, and exposure calculations are made with a computer which indicates iris and shutter settings through a wide range for any desired emulsion speed. Two ranges of illumination are provided for by the insertion of a multiplying slide behind the light-collector when high light-levels are being measured. The Cine model is calibrated directly in f-stops from f/1.4 to f/22 for a constant shutter speed and is designed especially for motion picture work.

The Norwood Director is manufactured by the Photo Research Corporation of San Fernando, California. This company recently prepared a complete information booklet on Incident Light Measurement and the correct exposure determination with the aid of the Norwood Director. It may be obtained at better dealers or direct from Photo Research Corporation. Price 50c.



● Holds 12 reels and cans

Film Chests

Novel all-metal chests for 8mm. and 16mm. films are the Fodeco Ejector Film Library Chests that feature a push-button control for ejecting selected films. Push the button and out comes the film.

Chests are precision built, all metal welded lifetime construction. They have full-depth metal compartment; outside and inside index; positive snaplatch; sturdy lock and key; foldback carrying handle for easy portability; and are finished in beautiful opalescent library brown wrinkle lacquer.

Three models available: Model No. 812 holds 12 8mm. 200-ft. reels; retails $6.95. Model No. 1612 holds 12 16mm. 400-ft. reels; retails for $8.95. Model 4812 holds 12 8mm. 400-foot reels or 12 of any combination of 200, 300 and 400 ft. 8mm. reels; retails for $7.95.

Manufacturer is Technical Devices Corp., Roseland, N. J.

Battery-operated Camera

The gun-sight aiming cameras developed for the American Air Force during the war and manufactured by Bell & Howell, Fairchild and Morse, are



● Battery operated

now being offered the amateur movie maker. This camera, now known as the Lektro-camera, stripped of excess parts and completely rebuilt, is offered with a redesigned motor that operates from a lightweight compact power-pack. The complete unit consists of camera and battery housed in an attractive leather carrying case with shoulder strap. Three models are available: Model A with film speeds of 8, 16, and 32 frames per second, priced at $125.00; Model B with film speeds of 16, 32, and 64 frames per second and equipped with a C-mount lens adapter, priced at $139.50; and Model C with speeds of 12 and 24 frames per second plus the C-mount feature which lists at $139.50.

Distributor is Fotoshop, 18 East 42nd St., N. Y. City.

Perfex Cine Camera

A new Perfex magazine loading 8mm. camera is announced by Camera Corporation of America, 844 W. Adams St., Chicago. Standard equipment includes a 3 lens turret, and 5 operating speeds ranging from 8 to 32 f.p.s., enabling Perfex camera owners to highlight their movies with trick effects in slow motion or ultra speed. A 64-page booklet further describing this new camera is available from manufacturer.



● Twist of handle locks tilt and pan

Panhead

New is the Wirgin Senior Panhead for use with tripod-mounted cine cameras. Outstanding feature is the single action tilt-pan lock — a single, short twist of the handle locks both tilting



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'Florida, Gem of the Tropics'
'Charleston's Famous Gardens'

3 New Travelogs (silent with titles)

	Black & White	Color
8mm. — 180 ft.	$15.00	$30.00
16mm. — 360 ft.	$25.00	$65.00

See your dealer or send money order or check with order to

BILL CLAUSER TRAVELOGS
1208 LINDEN STREET READING, PA.
Write for descriptive circular H

and panorama action. Item is in full production according to distributor, Camera Specialty Co., Inc., 50 W. 29th St., N. Y. City 1. List price is $6.50 plus tax.



• Tilt and pan gear drive

Panogear Head

Tradenamed the Panogear is a new all gear driven tripod head for both amateur and professional use. It affords 360° panorama action and a tilting action of 180°. A feature is that free panning action can be applied without interfering with the gear drive. Body is diecast and whole unit is beautifully chrome plated. Top of camera base is covered with leather to provide a firm non-slip contact with camera. Slightly over 3" in length, total weight is 2 pounds. Manufacturer is Panogear Industries, 4121 Beverly Blvd., Los Angeles, Calif.

Movie Club News . . .

• *Continued from Page 233*

8mm. movies. Dow Garlock screened one of his prize films to the accompaniment of background music played back on a magnetic paper tape recorder now being marketed by the Brush Development Corporation. Garlock, in conjunction with others, is developing a synchronizer that will enable use of this type recorder with any make 8mm. or 16mm. projector.

★

SALEM (Oregon) movie amateurs gathered together on February 20th to organize the Salem Movie Club. Bimonthly meetings are scheduled to be held at the Morris Optical Company, 444 State Street. Early club programs will feature screening of members' films



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Please mail postpaid.....rolls ☐ double 8mm., ☐ single 8mm., ☐ 16mm. (Deduct 5% on 3-roll orders.) It is understood the initial film cost includes free 24-hour processing at the ESO-S processing plant in Kansas City. ☐ Check enclosed ☐ Send C.O.D. Mail to:
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100 ft. Single	8—$1.15	$2.35	$2.40
100 ft. Double	8—$1.95	$3.85	$3.95
100 ft. 16mm.	—$1.85	$3.80	$3.90

Since the above prices do not include developing, why not get one of our low cost developing sets and develop your own movies! The set consists of developing rack, tray, safelight and set of prepared developing powders, together with a simple step by step instruction sheet. 30 ft. single 8 set $4.20; 33 ft. Double 8 or 16mm. set $5.85. Show your movies two hours after they are taken.

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Using the latest MAURER recording equipment
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STUDIES IN BEAUTY

Here is a rare collection of Hollywood Models in a series of artistic movies that are rich in beauty and unexcelled in photography. These reels were filmed and printed in Hollywood especially for Home Movie projector owners. The color editions are simply too beautiful for words.

ARTIST'S PARADISE (Reel No. 5)
Featuring Seven Shapely Sirens
If you're an Artist you'll want to paint every Gorgeous Model in this movie and when you've finished you'll have a Masterpiece Of Beauty.

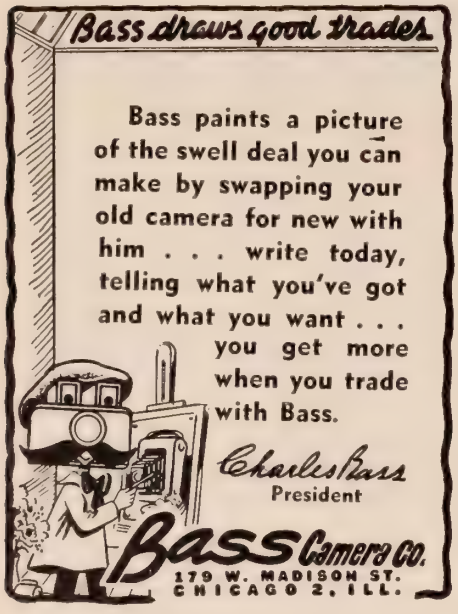
FIGURE FACTS (Reel No. 2)
Featuring The Hollywood Figure Five
You won't have to figure long to find it's a fact that these curvacious figures add up to real perfection. When you figure up the sum total of this rare production you'll get enough eye appeal to please you and then have some left over!

EYE CATCHES (Reel No. 3)
Featuring Lee Bush (Blonde) and Virginia Bates (Brunette)
These two beauties will not only catch your eye but will hold it. You'll not want to take your eye off of them and when you do you'll have lingering visions of a tantalizing blonde and a shapely brunette.

TEMPTATION (Reel No. 1)
Featuring Models From The Hollywood Fashion Model Agency
Here are the most beautiful models you ever laid your eyes on in gorgeous settings and unusual poses that will thrill you.

SPECIAL PRICES FOR
THESE EXCLUSIVE PRODUCTIONS:
Black and White
100 ft. 16mm. $5, 50 ft. 8mm. $3
Beautiful Kodachrome Color
100 ft. 16mm. $15, 50 ft. 8mm. $8
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A new type letter and background material—a glass fibre sheet in 5 Colors plus Black and White. Backgrounds 12"x14"—Letters 1 and 5/16" high, letters stick without aid of pins, glues or adhesives.

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BLACK AND WHITE TITLE KIT—1 Black Satinglas Background and 148 Yellow Letters and Numerals—$2.50
6 Backgrounds—$1.80

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★

TACOMA Amateur Movie Club elected the following officers for 1947 at a recent meeting: A. W. Dahlberg, president; F. J. Lichtenberg, vice president; Evelyn Spilman, secretary-treasurer. New mailing address for the club is Room 308, Y. M. C. A. Building, Tacoma, Washington.

★

SAN JOSE Movie Club installed the following officers at the annual banquet recently: Earl Brisbin, president; Emerson Owen, vice president; Ed Potwin, secretary; Tom Costley, treasurer, and Ralph Richards, librarian. During the evening Dr. Joseph A. Cutting showed his 16mm. color film, "Grand Canyon Vistas," a 1946 contest winner.

★

NEW YORK CITY—Members of Lummus Camera Club's Movie Group will compete for awards in "How I Spent The Weekend" contest. Deadline for entries is June 5. Discussion of camera techniques at each monthly meeting aims to show members how to avoid common mistakes in shooting contest films.

★

METRO Movie Club (Chicago) members had the privilege of listening to an outstanding lecturer at the March 26 meeting when Hubert Brueckner, youngest member of the Chicago Astronomical Society, a charter member of Suburban Cinema Club and an authority on lenses, spoke to a capacity audience on this fascinating subject.

★

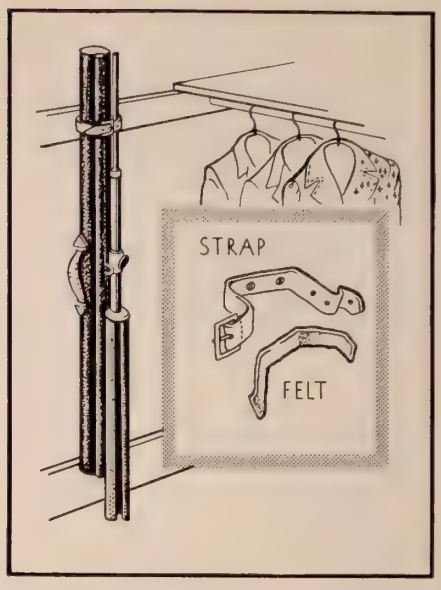
FRESNO Movie Club's Photoplay Story Contest awards went to Mrs. K. G. Stephens for "Beggar's Gold," for which she received a $5.00 book order; Lee R. Caity for her "Wife Takes A Trip," acknowledged with a $2.50 order on a book store and Miss Algeo for "Case Dismissed," which was rewarded with a prize volume entitled "Camera Trails Through Africa."

Experimental Workshop . . .

• *Continued from Page 227*

making section D, except make hole 1½" in diameter. To insure a snug fit of the auxiliary lens, when unit is assembled, cut a piece of cardboard, 3/64" in thickness, to shape as shown at "C".

Cement all five sections together, following the plan as shown in diagram. When cement has dried round off rough edges and corners, sandpaper smoothly, and give a coat of aluminum paint. To use, simply slip gadget over your camera lens and insert auxiliary lens in slot.—*Ronald Leitch, Cleveland, Ohio.*



Screen Storage

If yours is a large tripod screen, here's an idea for storing it for those whose storage space is limited. Obtain an ordinary leather strap and buckle, about 15" in length. Nail or screw it to wall in clothes closet, as shown in diagram above. After nails or screws have been applied, glue a strip of felt over the strap to protect screen case from nail or screw heads.

With this gadget in place, store your folded screen by standing it upright in closet and securing it with the strap, as shown.—*F. L. Williams, Kent, Ohio.*

To Make It Solid

If your editing board jiggles about when rewinding films, remove the protective felt or rubber buttons underneath and replace with rubber suction cups, obtainable in dime stores. — *D. Wilson, Los Angeles, Calif.*

Timing Titles

In doing extensive editing work, where many subtitles are to be inserted in a film, such as one's film of the year's activities, it is often a little difficult to correctly gauge the proper length, or film running time of each individual subtitle. With the aid of a stop-watch and the data that one foot of 16mm. film runs at 2.4 seconds (16 frames per sec.) I have worked out the following table showing film footage in seconds of running time:

Time in Seconds	Footage	Time in Seconds	Footage
1	.42	13	5.46
2	.84	14	5.88
3	1.26	15	5.3
4	1.68	16	6.78
5	2.1	17	7.14
6	2.52	18	7.56
7	2.94	19	7.98
8	3.36	20	8.4
9	3.78	21	8.82
10	4.2	22	9.24
11	4.6	23	9.66
12	5.04	24	10.08

In using this table, the title is first



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12 inch Speaker
$497.00 F.O.B. — $332.34 Down
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16mm. and 35mm.
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Complete stock of 8mm. and 16mm. lenses
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★ Backwinds and Three Lens Turrets installed from $32.50. Reperforating 16mm. to 8mm., 2c ft.
MacVan Manufacturing Company
3111 Hancock Street San Diego 10, Calif.

read slowly and the time required for reading is recorded in seconds with a stopwatch. The correct length for the title is then determined by referring to this table, using the nearest whole number. A convenient procedure is to measure off a foot (12 inches) with a ruler on worktable or editing board, then divide the foot into lengths. In this way the above chart may be used more efficiently in that the film may be measured off down to the final tenth of a foot.—*John Siegel, Chicago, Ill.*

Information Please . . .

• *Continued from Page 202*

out of focus, and vice versa. What causes this? When shooting titles, I set my camera lens at 25 feet. Is this correct procedure?

A—The difference in focus is not caused in the photography of your titles but by the film used for making the titles which evidently is of a different thickness than that on which your pictures were shot. This often occurs where black and white film is used for titles to be intercut with Kodachrome.

When using an auxiliary lens before your camera, maximum sharpness in detail will be had if you will set lens at infinity.

Telephoto Conversion (Howard B. Smith, Springfield, Massachusetts.)

Q—I am a private flier and want to take movies from the air. However, the regular lens on my camera takes in too much area from great heights. Wouldn't a telephoto give better results? Isn't there some type of auxiliary lens I can mount over my camera lens to give telephoto results?

A—The Camera Specialty Co., Inc., 50 West 29th St., New York City, are marketing a Wirgin lens attachment which converts regular cine camera lenses to telephotos. They are instantly demountable. An advertisement describing this lens appears elsewhere in this issue.

Outdated Film (Cecil R. Nelin, Brady, Texas.)

Q—I have about 500 ft. of Eastman 16mm. Super XX negative film with an expiration date of July, 1946. Can this film be reversed satisfactorily? If not, would it have enough contrast for making titles if simply developed to a negative? What is the Weston rating of this film?

A—The Weston rating of Eastman Super XX negative film is Weston 100. Some allowance may have to be made in view of age of the film. It can be reversed satisfactorily; however there is a problem of an odd non-halation backing on the film which will give a slightly bluish cast to your finished

• *Continued on Page 257*



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16mm. Reversible Outdoor Film
100-ft. Roll only **$2.50**
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Full Panchromatic
Indoor — Outdoor
Exceptional Fine Grain
Double 8mm.— 25 ft.....$2.00
16mm.—100 ft..... 5.00
Same day processing included. See your dealer or send money direct.



Write for prices for developing and processing for 8mm. and 16mm. films bought elsewhere.
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VISUAL INSTRUCTION SUPPLY CO.
1757 Broadway, Brooklyn 7, N.Y.

42 ONE REEL COMEDIES IN 16MM. SOUND
BOB HOPE, JOE E. BROWN, BING CROSBY, AL JOLSON, JACK BENNY AND OTHER STARS.
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16mm. Zeiss Movikon, with Sonnar F:1.4, 3-in. Sonnar F:4 lens, and case $565.00
Bolex H-8, with 12.5mm. Berthiot F:1.9, and 1-in. Hugo Meyer Trioplan F:2.5 telephoto, in focusing mount $275.00
Bell & Howell 70-A, with Taylor-Hobson Cooke F:3.5 lens, case ..... $ 82.50
Keystone K-8, with F:3.5 lens ..... $ 37.50
Latest model Keystone K-8, equal to new, coated Wollensak F:2.5 lens ..... $ 52.50
GREAT BARGAINS IN USED STILL CAMERAS!
Equal to new 9x12 cm. Linhof, 6-in. Tessar F:4.5, Rim Set Compur shutter, 6 holders, film pack adapter, accessories $220.00
Plaubel Makina, Anticomar F:2.9 lens, with holders, and Leitz range finder ..... $ 80.00
5x7 Zeiss Jewel, with 21 cm. Tessar, F:4.5, 3 holders, film pack adapter, case $295.00
5x7 Linhof, with Graphic spring back, 19.5 cm. Xenar F:4.5 lens, Compound shutter, complete with holders and case $250.00
3¼x4¼ Adams Tropical Minex, with 8½-in. Ross Xpres F:4.5 lens, cut film holders.... $225.00
HERE'S YOUR SELECTION OF SLIDE PROJECTORS!
NEW Bell & Howell "Slidemaster", 1000 watt, 5-in. coated projection lens, complete with case $335.00
100 watt Kodaslide Model 2, with 5-in. lens. $ 35.00
100 watt Kodaslide Model 2, with 7½-in. lens. $ 39.50
300 watt Leitz VIII-S, with 8-in. Leitz Dimar lens $125.00
300 Watt Leitz VIII-S, less lens ..... $ 65.00
We buy 'em . . . sell 'em . . . and trade 'em. Complete stocks for new Cine equipment, all makes.
BASS CAMERA COMPANY
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5 Bessler Slide Projectors, 3¼x4¼ with metal case, cost $82.50, our price $42.00.
20 Ideal Changing Bags, 25x26, $4.00 each.
250 5x7 Safelite Filters—Ansco A5—35c each.
100 10x12 Safelite Filters—Ansco A6, $1.10 each.
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● 8MM. and 16mm. movie cameras and projectors now available. Immediate delivery. 16mm. sound projectors, screens, accessories. Big free new catalog of photographic supplies and rental films. THE DAYTON FILM, INCORPORATED, 2227 Hepburn Avenue, Dayton 6, Ohio.

● USED BARGAINS—FILMGRAPH recorder, makes talking titles and dialogue on your own films. CAPITOL projector 16mm. 500 watts with 2-in. Ampro lens, in blimp-type carrying case. IRWIN 16mm. movie camera, very small and compact. Write ROY PROVENZ, 39 Turner Pl., Brooklyn, N.Y.

● FOR SALE—New 16mm. Victor, and Bolex Cameras, Lenses. New and reconditioned. Sound 16mm. Projectors, B & H, $385.00. Apex, $250.00. Paragon $199.00 new. Victor No. 60 $475.00. BALDWIN CAMERA & FILM EXCHANGE, 811 Rossi St., Boise, Id.

● CAMERAS—Movie Projectors—Enlargers—Big free catalog. CAVALIER CAMERA, 1822 Center Avenue, Pittsburgh 19, Penna.

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● Continued on Opposite Page

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Information Please...

• *Continued from Page 255*

pictures or titles. This film can also be used for making titles by developing it to a negative only.

Matte Box (H. J. Reinhardt, Newark, New Jersey.)

Q—In using a matte box about 5 inches in length before my camera for purpose of making effect shots, it shields the lens so that all light must come from the front. Do you suggest opening lens one stop larger than that established by meter reading?

A—No. Make your shot at the exposure established by your meter. The fact your lens is shielded, makes no difference, as you are concerned only with the light that falls on your scene (or title).

Wide Angle Field (A. F. Coursell, Chicago, Illinois.)

Q—I contemplate buying a wide angle lens, but am in doubt about how to determine the field taken in by this lens. In other words, how would I be able to tell, in looking through my camera viewfinder, exactly how much of the area is taken in by a wide angle lens?

A—Probably the simplest way to solve your problem, if your camera viewfinder does not allow for use of wide angle lens, is to make a test after mounting the lens on your camera. Before threading film in camera, open it up and focus it upon some distant scene. Placing a strip of frosted film in the gate, let camera motor run down until the shutter remains open, then observe the image on the film. Compare the area on the image with that of same scene observed in camera viewfinder, making a mental note of the difference to be followed in shooting pictures with the lens.

While this is not the most satisfactory method, it is probably the easiest. With some cameras, you can mount a panel of clear celluloid in front of your viewfinder objective indicating the larger wide angle lens field.

Wide Angle Projection (Robert A. Ruhl, Lebanon, Pennsylvania.)

Q—I have a Bell & Howell 16mm. projector with a 2 inch f/1.6 projection lens. I wish to do some experimenting and would like to know if it is possible to use some type of auxiliary lens to change the focal length of my projection lens?

A—We have no data that we could offer indicating what diopter auxiliary lenses to use to achieve the effect you desire. We do know that some amateurs have experimented in a similar way with satisfactory results. You'll probably have to arrive at the solution through trial and error. Why not buy one or two inexpensive spectacle lenses and experiment with them?



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Religious Legend...

• *Continued from Page 230*

A long search for just the right person to essay role of Brother Pedro culminated in the choice of Jose Maria Vielman, a native of Antigua.

The story of Miss Royer's preparations for this production is almost as lengthy as the preparations themselves. Months before shooting was scheduled, there began the lengthy interchange of correspondence with American, Mexican and Guatemalan authorities that would culminate in permission to move properties, camera and film to the scene of the production.

All costumes worn by the scores of players were brought personally into Guatemala from Hollywood by Fanchon Royer. For the many interior scenes, artificial lighting was needed, and for this, Miss Royer prevailed upon Pan American Airlines to loan generators from its Guatemala City airport. Previously, she had attempted to shoot interiors using the native power source of Antigua. This proved unreliable and inconsistent in voltage. Even when city officials cooperated by extinguishing all lights in the city but the most vital, there was never the full 110 volts required for set lighting equipment.

Now, with several months filming behind her, Miss Royer is in Hollywood to complete editing and the addition of sound to her picture. Consisting of five reels, the subject should have wide release in both this country and Latin America. The picture was produced for Guardian Films. Miss Royer directed it in conjunction with Jose Crespo.

Animating Title Sequences...

• *Continued from Page 219*

troduced with the animation idea shown in Fig. 6. The pictures are drawn and photographed in the same manner as for Figs. 4 and 5, except that in this series of drawings the sign moves across the card, pivoting around the right-hand vanishing point while the left hand vanishing point moves off to the left.

For Kodachrome films animated titles such as these can be made very attractive with poster paints. It does not require unusual skill to color these titles and backgrounds. Put the paint on in an even heavy coat and you will have a perfect introduction for your color movies.

Though only three examples of animated titles have been illustrated in this article, any amateur with a little artistic talent can produce a large variety of animated titles in perspective by following the general rules which have been outlined.

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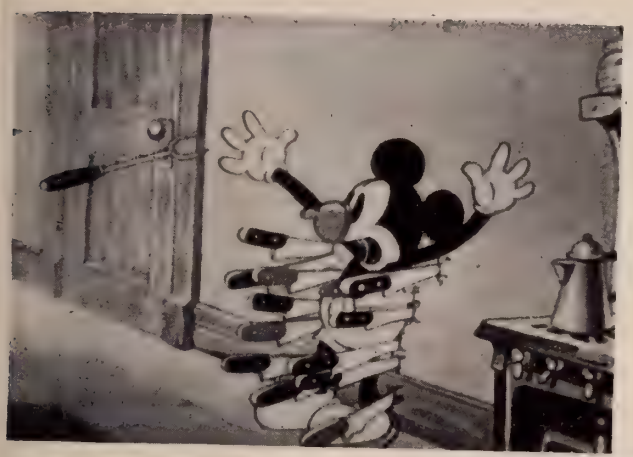
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VOL. XIII — NO. 5

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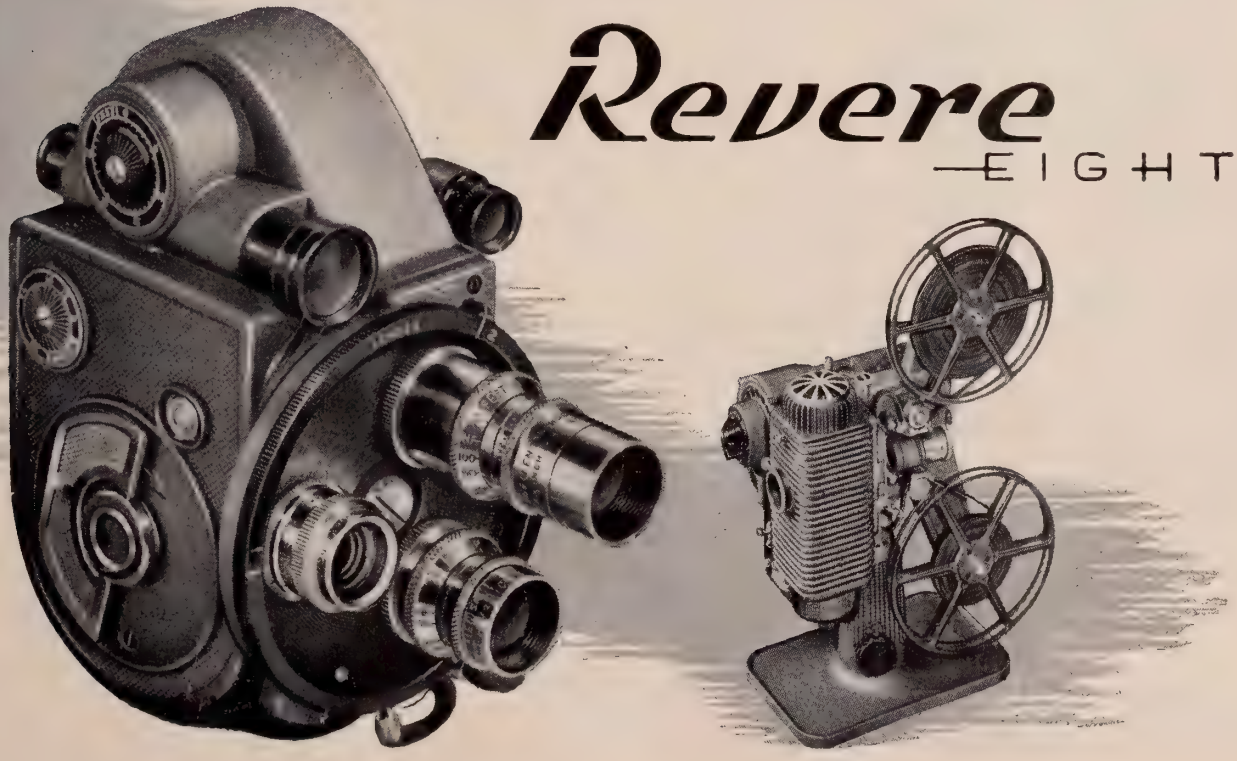


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★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 6060 Sunset Blvd., Hollywood 28, Calif.

Coated Lens (Joseph G. Ostronich, Anaconda, Montana.)

Q—I have an Eastman model 50 8mm. projector fitted with an uncoated lens. I have been told that by equipping this same machine with a coated lens or having mine coated, that this 300 watt projector will give results equivalent to a 400 watt projector with an uncoated lens. Is this true?

A—It is true that a coated lens will improve the volume and quality of illumination coming from your projector, but we doubt that it would be increased to the extent promised you. You can have your present projector lens coated at reasonable cost. See advertisements of firms offering this service in the advertising columns of this issue.

Title Area (Robert Heintz, Rochester, New York.)

Q—I have just built a vertical titler. The camera lens is set 24 inches from title board which I estimate should take in a field or title card area of 10 by 12 inches. However, in looking through my viewfinder, I find the viewfinder does not take in this area completely.

A—At a distance of 24 inches, the area taken in by your camera with one inch lens will be approximately 9½ by 7⅛ inches. By setting your camera so distance from lens to title board is 30 inches, you will be able to photograph an area 9 by 12 inches, which is closer to the area you have in mind.

Marketing Movies (Fred A. Ettari, Cleveland, Ohio.)

Q.—In submitting 16mm. films to prospective purchasers, what assurance is there that these people will not duplicate the films and sell them through their sales outlets without my knowledge and remuneration to me. Also, in selling original 16mm. films outright, what is the average price per foot one may expect for good material? And last: Do you think it advisable to film pictures on Kodachrome or black and white for commercial sale?

A—Regarding question (1), it is advisable to submit your films only to known reputable companies. All of the possibilities set forth in your question exist. Only by knowing the company and its reputation can you be sure that unlawful duplication of your films will not occur. (2) Prices paid for good 16mm. Kodachrome footage range from $1.00 to $20.00 per foot. Higher prices have been paid, but this has been mostly by Hollywood studios who have purchased complete films for short subjects. (3) It is always advisable to shoot material with possible market value in 16mm. Kodachrome. From the original Kodachrome, good black and white prints can always be made, if necessary.

Processing (Ed. Barrett, Cedartown, Georgia.)

Q—I recently purchased one of the Morse developing tanks for movie film, but results obtained on my first attempt have been disappointing. I am sending you a sample of the film processed in this tank for your examination. Please advise cause of scratches and the spots on emulsion side.

A—In using the Morse tank, it is very important that you wind the film on the tank spools *emulsion side out.* Unless this is done, there is danger in scratching the film in the processing operation.

The spots on your film are probably due to insufficient washing of film after development. In using this tank, washing should be carried on at least three to four times longer than you would normally do with open drum equipment. You omitted giving the processing formula you are using, but it is recommended that you double the time periods specified in whatever formula you use.

Lens Scale (William L. Donley, Cincinnati, Ohio.)

Q—For my Revere camera, I recently purchased a Berthiot f/1.9 lens. I received no written data with the lens. My problem is this: The focusing scale is marked 2, 6, 9, and Infinity — just three figures. I would like to know just how to set this lens for intermediate distances. I have made only a few shots with it but the results have been good. However, these were all closeups.

A—With this lens, most any object from the 9-foot mark to infinity will be in sharp focus, providing a small stop is used.

If there is any great distance between the figures on the scale, you can more or less judge the point to set focus

• *Continued on Page 322*

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"The Irish Washerwoman"
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"Hark! Hark! The Lark"
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"It Was Wonderful Then"

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"On the Mall"
"Two Hearts that Pass in the Night"

11 RHYTHM IN RHAPSODY
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"Moonlight Masquerade"
"The Night is Young"

12 SONGS OF LOVE
"In Love with a Song"
"Isn't that Just Like Love"
"It All Comes Back to Me Now"

13 SONGS OF THE RANGE
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TIMELY TITLES

By EDMUND TURNER



★ **APPROPRIATE** for your movies of travels and vacation trips is this title drawing. It also suggests a continuity theme—the various modes of travel undertaken in this 20th century such as automobile, motor scooter, helicopter, etc.



★ **IF YOU** visit Indian country this summer, here's a title to start off the shots you will make of the various Indian hand crafts which are to be filmed with permission at most reservations. Don't forget continuity. Shoot each activity in sequence.



★ **EVERY DOG** has his day and now we give him his own person title! Use it to open your reel of shots of that new puppy. Plan a continuity of typical puppy antics with plenty of closeups. Show his activities from early morn 'til bedtime.



★ **EDIT** all the shots you have made of various thrill events into one reel, and caption with this lead title. Or use it as the beginning of a new movie subject of thrills you may search for with your movie camera —Niagara Falls, first plane ride, boat races, etc.



★ **THIS TITLE** appropriately introduces movies you have made or expect to make of son or daughter in their freshman year in high school or college. Such shots are a must if you would properly maintain continuity in your children's moviebiography.



★ **IS THERE** a teen age daughter in the family? Then she and her boy friend can furnish interesting material for your home movies, from jam sessions with the record player to hiking, boating, playing tennis, etc. Don't forget closeups!

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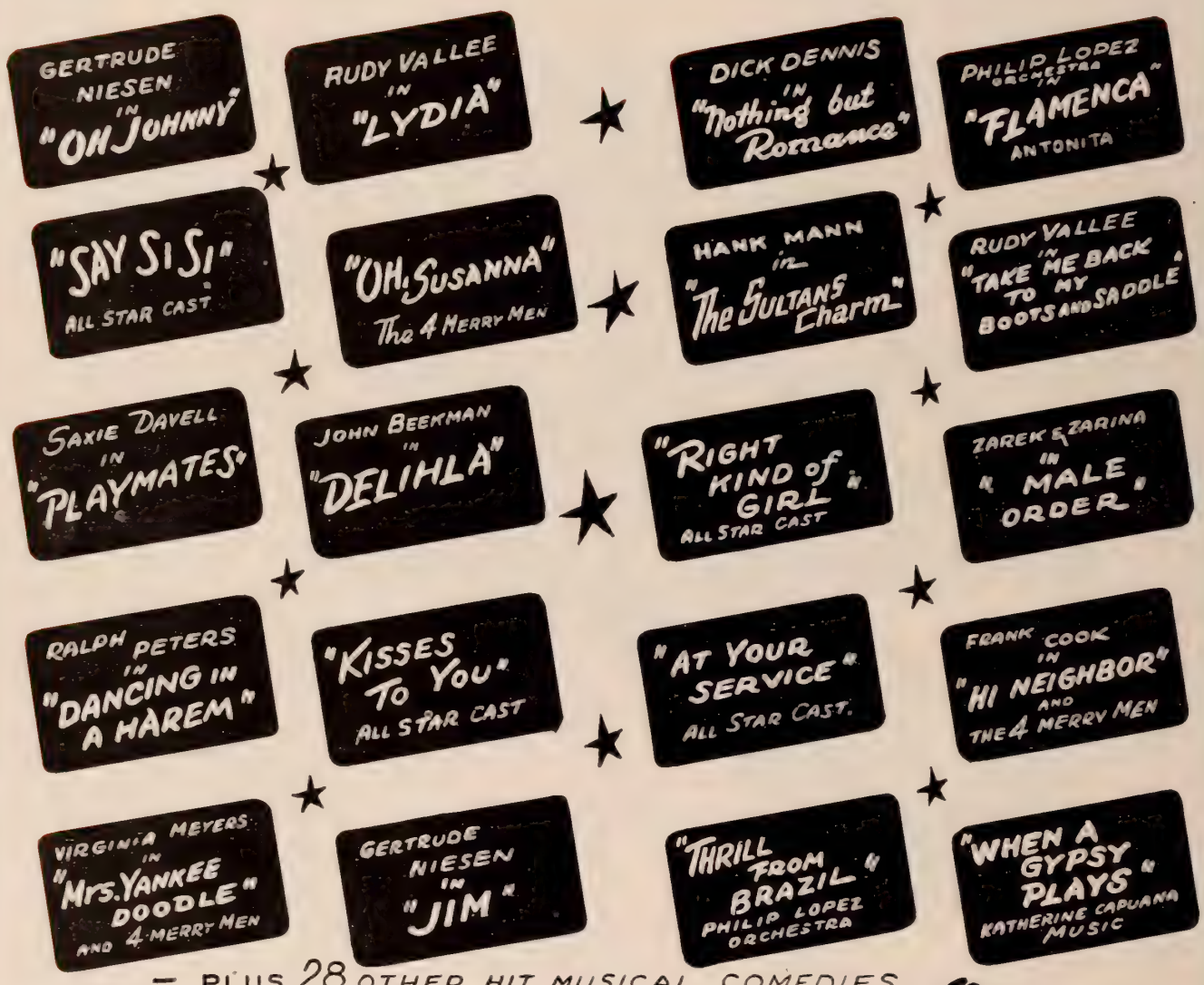
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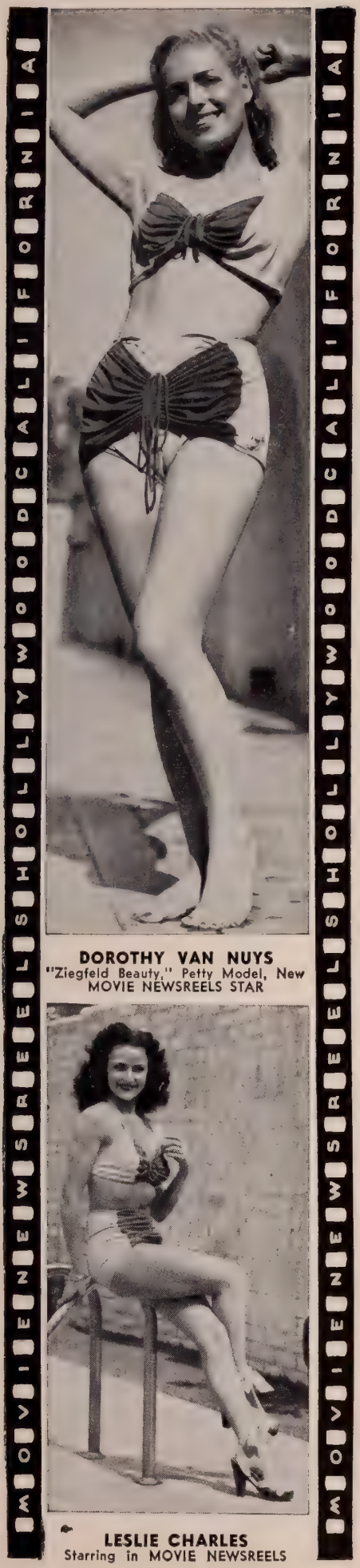
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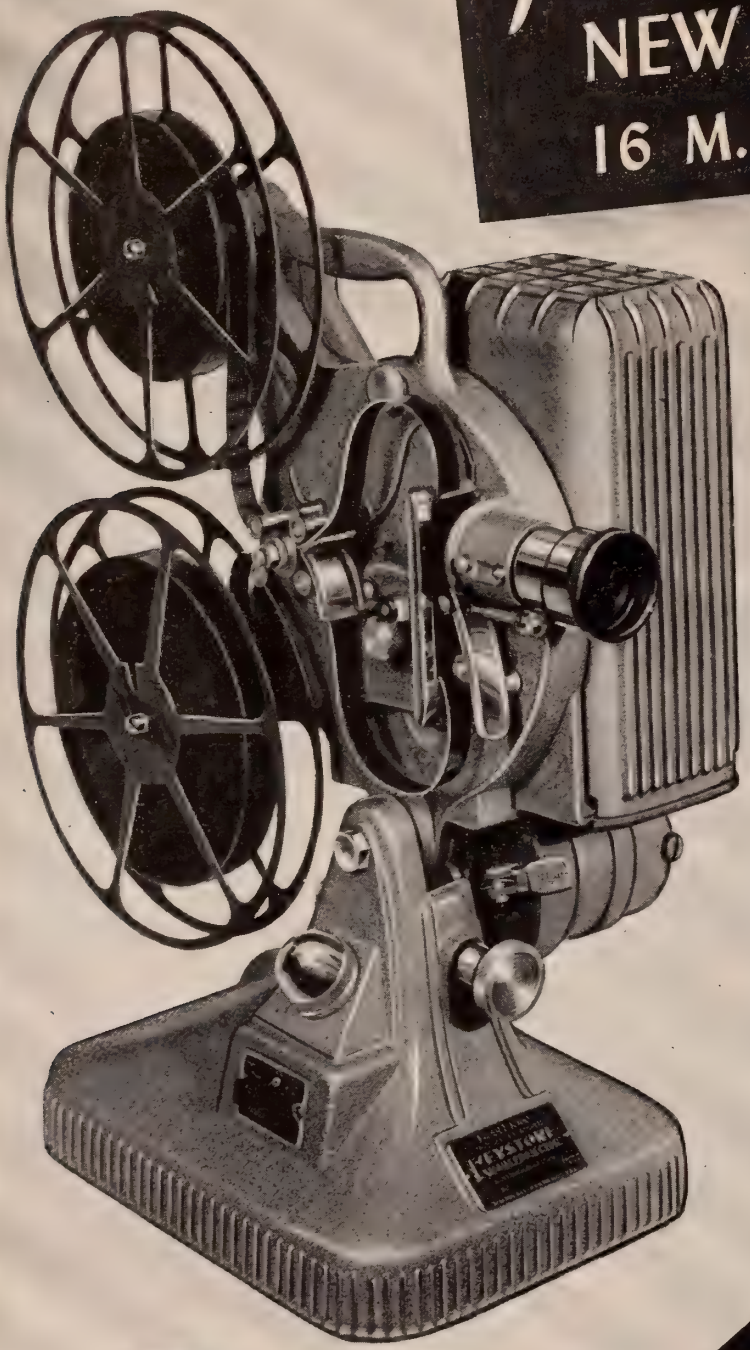
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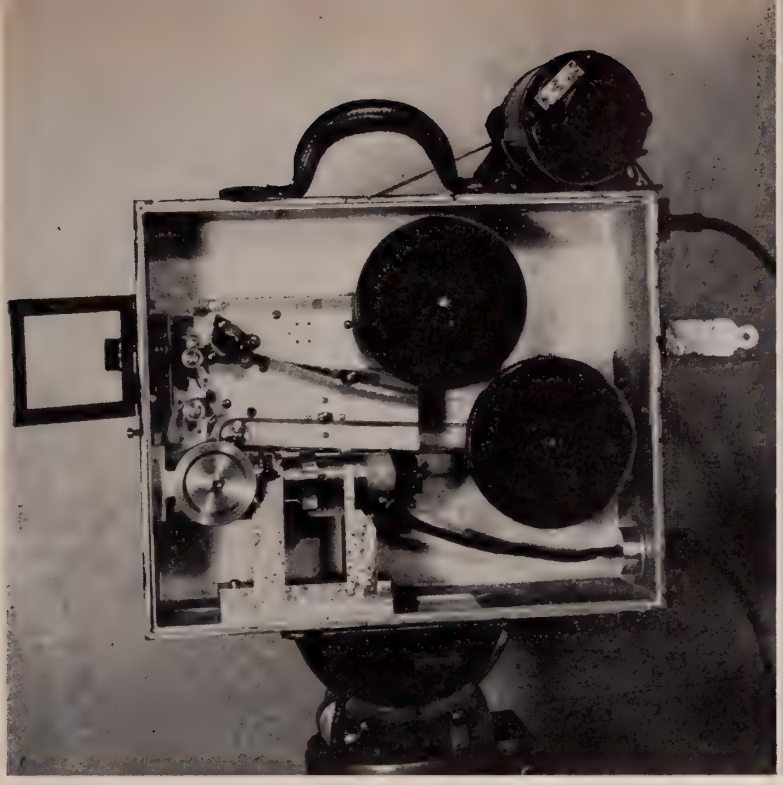
★ ★ ★



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● View of author's sound camera with cover removed showing the original DeVry mechanism plus the sound system and re-positioned film spools. Note simple viewfinder elements which fold against camera when not in use.



● Standing by camera is author Abbott whose hobby is converting amateur movie cameras and projectors to sound. Motor, mounted on top of case, turns camera mechanism at 24 f.p.s.

Home Made Sound Camera

How A 16mm. DeVry Camera Was Converted To Sound For Single System Recording

By EARL W. ABBOTT

SOUND movies are my hobby, or perhaps I should say that converting amateur movie equipment to sound is the most active phase of my hobby pursuits. Sometime ago, as recorded in an earlier issue of Home Movies, I converted my model EE Kodascope to sound, adding a sound head and a commutator-like attachment to maintain the motor at constant speed.

More recently, I decided to explore possibilities of converting a silent 16mm. camera to sound, following the single system sound layout of newsreel and some professional 16mm. cameras. I began with the mechanism of a DeVry 16mm. camera, which I found more easily adaptable to conversion than any other, chiefly because the motor and film transport mechanism of this camera, including the shutter, is assembled on a compact chassis easily removed bodily from the camera case. Thus my initial step was to provide a new and larger camera case that would accommodate the DeVry works plus the sound system and larger film spools.

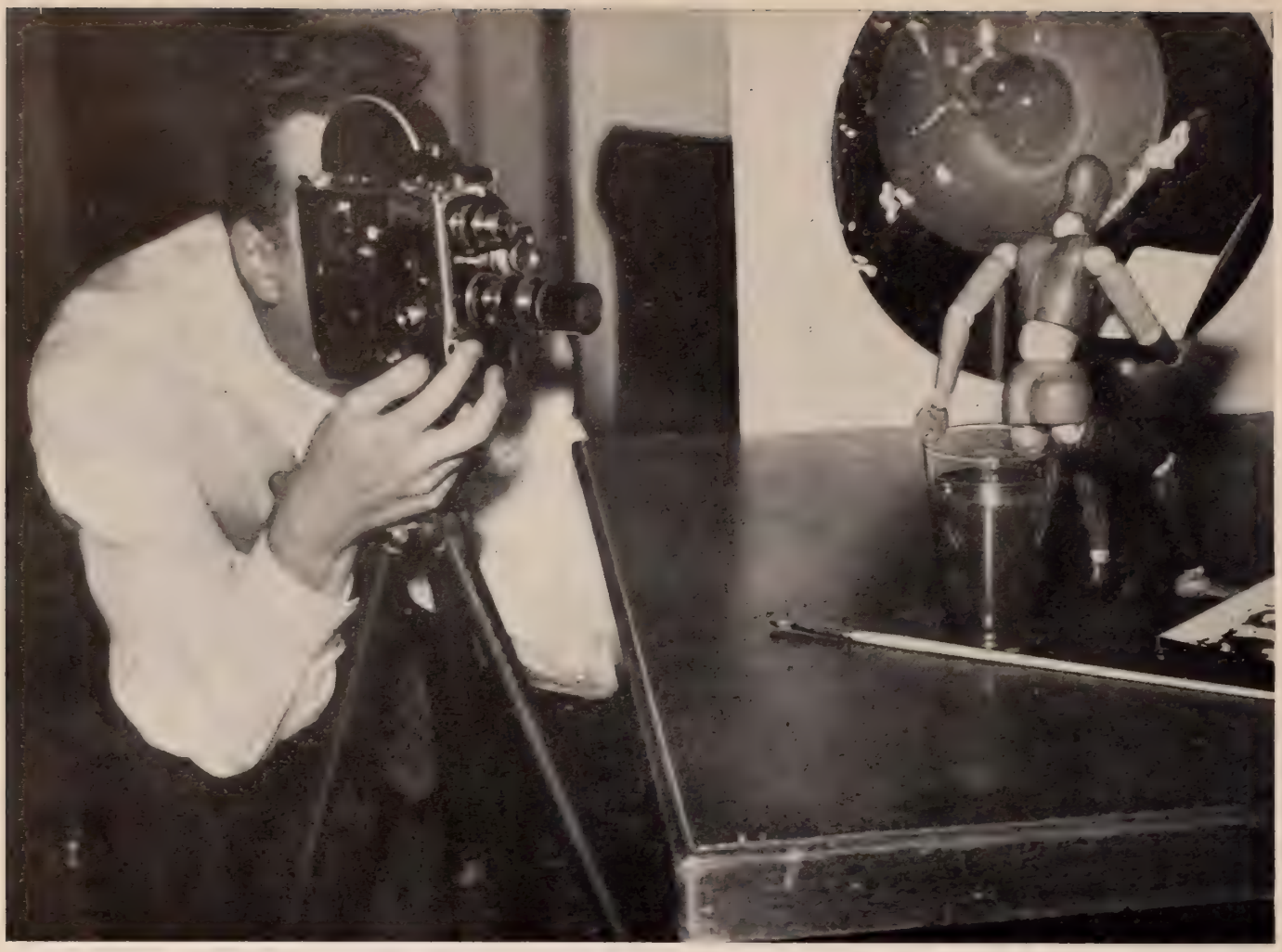
I estimated the new case should be 12 inches high by 14 inches in length and 5 inches in depth. I made wood patterns accordingly and had a casting of this size made of aluminum. The casting was made with two parallel bosses in the proper place to receive the DeVry works, after machining. Then a hole was drilled in the proper position to take the lens, and the works then mounted in the same relative position as when in the original DeVry case.

I'd like to say at this point that the DeVry works are very easy to adapt to a job of this kind, as the driving spring automatically disengages from the mechanism the moment the spring is completely run down. Thus a hand crank may be attached to the main shaft and any amount of film up to camera capacity may be cranked forward or backward without affecting the spring.

One of the first steps was to remove the teeth from one side of the film sprocket and to remove one claw on the pull down mechanism. The aluminum case casting was machined on a bench mill, using a cutter mounted on a sweep, as travel of the mill table is only 10 inches. The edge of case that was to receive the cover was machined with an L step, as was edge of the cover, to effect a light-tight union. The cover locking mechanism I copied from the original DeVry case. This consists of two levers with a cam action.

In order to maintain the standard 25 frames of film between the film gate and the point of recording on the sound drum, it was necessary to make five film rollers and guides and space these properly within the case. One is set in front of the film sprocket that ad-

● *Continued on Page 305*



●Animation, combined with one or more other trick effects can add many unusual twists to a home movie story plot. Herman Bartel used this method in one of his prize winning 16mm. films that had to do with an artists' mannikin that came to life in a dream after his master had fallen asleep.

Story Telling With Special Effects

Basic Camera Tricks Play Important Role In Pointing Up Comedy Or Drama In The Narrative Technique Of Movie Making

By LARS MOEN

THUS far in our study of Special Effects, we have covered what might be considered the *basic* elements of camera trickery. They are the devices made possible by the camera, the principles on which it operates, and by certain ways in which it may be operated. These primary building blocks from which many of our Special Effects will be constructed are:

Reverse Action
Altered Camera Speed
Stop-Camera
Animation
Superimposition
Split-Screen

These do not comprise the whole story of cinematic illusion. We shall have occasion to consider such things as mechanical props, mirrors, miniatures, optical devices, printing, and the like. However, before we become involved

●By simply turning your camera upside down and filming the action normally, you can reproduce on your movie screen the action of the man below who beckons to a cigarette on the table and it leaps upward and into his hand.



Home Movies

MAGAZINE



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THE SIX BASIC CAMERA EFFECTS

1. REVERSE ACTION
   - A. Action normal, filming in reverse
   - B. Action in reverse, filming in reverse
2. ALTERED CAMERA SPEED
   - A. Below normal
   - B. Above normal
3. STOP-CAMERA
   - A. Something disappears
   - B. Something appears
   - C. Something changes
   - D. Quantity of objects into limited space
   - E. Quantity of objects out of limited space
   - F. Altered time relationship
   - G. Altered space relationship
4. ANIMATION
   - A. Titles
   - B. Maps and charts
   - C. Inanimate objects
   - D. Dolls, puppets, models and miniatures
   - E. Cut-outs
   - F. Drawings
   - G. Frame enlargements
5. SUPERIMPOSITION
   - A. Ghosts
   - B. Visions or dreams
   - C. Thoughts
6. SPLIT-SCREEN
   - A. Same actor or object shown twice
   - B. Bringing together things otherwise impossible

in these, there is a sound reason for pausing at this point, and taking inventory of the *story telling possibilities* of our first group.

In the beginning of this series, we laid down a principle: A trick should be used only when it adds something useful to the sum total which could not be accomplished by unvarnished, straightforward filming. In most films, that means: "A trick shall not be used unless it has a useful story telling function — unless it tells something which otherwise could not be shown, or tells it more effectively." Tricks, as tricks, have been so much abused in this respect that we have preferred in this series to favor the term "Special Effects," which is now in general use in professional circles. The word "trick" suggests something which is an end in itself, and somewhat out of place in a narrative, whereas the newer term, "special effects," conveys the proper notion of somethig supplementary and unobtrusive—something which advances the telling of the story without attracting disproportionate attention to itself.

With this in view, it will be useful to take stock at this point and see what we can do with our Six Basic Devices. We have already studied briefly what each can accomplish by itself; now it is time to consider them in relation to each other. Only in this way will we begin to develop a proper relationship between the effects and their story telling roles. One device, considered by itself, is too limited and too narrow in scope to be a satisfactory means of telling an entire story. Furthermore, many of the tricks, when used alone, are often a bit threadbare and slightly obvious. It is only when we come to consider various combinations of the Six Basic Devices that the whole thing comes alive. Using two or more devices, together or in sequence, will create effects that are unhackneyed and often baffling.

The simplest approach to the question will be to first consider the basic devices in pairs, to see what each can add to the other. (See description of six basic camera effects in opposite column.) So let's take Reverse Action and Altered Camera Speed, and make a beginning. To avoid confusion, we will consider Reverse Action to be Device No. 1 and Altered Speed to be No. 2. We saw that there were two fundamentally different sorts of Reverse Action, which we shall also number:

1-A: Action staged normally, filmed in reverse. Result: Motion is reversed, sequence of events is reversed, effect is placed before cause.

1-B: Action staged in reverse, filmed in reverse. Result: Illusion is created of normal action which would have been too difficult or dangerous to film.

In the same way, Altered Camera Speed breaks down into several categories:

2-A: Below-normal camera speed causes motion or change to take place on the screen faster than it did in reality.

2-B: Above-normal camera speed slows down motion or change on the screen.

These in turn might be sub-divided somewhat, since 2-A takes in Time-condensation, in which the camera is stopped entirely between frames, so that a prolonged cycle of very slow motion or change is condensed into a brief span, and simple "undercranking" in which the camera operates below normal speed but does operate continuously, so that the rate of motion on the screen is at the very most only doubled or quadrupled. Also, 2-A might be sub-divided in another way, since it embraces normal action which is made to appear ludicrously fast on the screen, and deliberately slowed down action which is made to appear normal in the finished result, the one serving chiefly for comedy and the other for melodrama. However, if we are to avoid becoming lost in a sea of sub-classifications it will be better to stick to 2-A and 2-B, bearing in mind the possible variations on these.

These two pairs give us four possible combinations, so suppose we see first what these are in the broadest general sense:

1-A plus 2-A; Result: Motion and

• *Continued on Page* 308



●Here is another simple trick that can be accomplished simply by shooting the action with camera upside down. On the screen, it appears that a pool of spilled milk magically returns to the bottle in boy's hand.











HOLIDAY IN TAHITI

There's Color And Action Galore For The Movie Amateur In This Exotic South Seas Isle— A New Mecca For Cinefilming Vacationists

DID YOU ever dream of waking up in a land where subjects for color photography were endless, where color literally begged for camera interpretation? There is such a land. It is Tahiti, that fabulous isle in French Oceania in the South Pacific. Since returning from Tahiti last September, the reception given my 16mm. Kodachrome movies makes me long to return and film more of that exotic paradise and its friendly people.

With oceanic travel slowly returning to normal, some steamship lines hope soon to include Tahiti in their list of stops in order to accommodate an increasing number of post-war vacationists eager to visit the South Seas. I made the voyage in my 65 foot staysail schooner, "Flying Cloud." We left Los Angeles Harbor on Armistice Day, 1945. The first leg of our trip ended at La Paz, Baja California. The journey had been a leisurely one and after spending lazy days sailing and exploring the coastal waters of Baja California, we suddenly discovered that Christmas was fast approaching. We decided to leave the boat at La Paz, and return to California by plane to spend the holidays at home.

Early in January, we returned to La Paz by air and resumed our voyage down the west coast of Mexico, sailing the "Flying Cloud" on to Acapulco. The demands of business at home made it impossible for some of my guests to continue the voyage beyond Acapulco, and we bade them good-bye as we set sail from this popular Mexican port for the South Seas.

Before starting on this voyage, I had planned to make a pretentious 16mm. Kodachrome travelogue on Tahiti that might have commercial possibilities. Although I had been shooting 16mm. movies for 15 years, I thought it advisable to take along an expert cinematographer, thus insuring professional camera results on a not too common subject.

I contacted the Air Force Motion Picture Unit at Culver City with the thought in mind that one of the boys returning from the service might like to go along on the trip. The officers in

● At left, and in column at far right, are frame enlargements from author's 1600 foot 16mm. Kodachrome picture of his visit to Tahiti. The picture records voyage of author's yacht, "Flying Cloud," from Los Angeles to Tahiti and return. Most interesting, of course, are the colorful sequences of activities in Papeete made on Tahiti's big annual holiday, Bastile Day.



● Posing here with two Tahitian beauties is author Arch B. Cleveland, Los Angeles yachtsman and amateur movie enthuiast. He found the natives of Tahiti extremely friendly and readily cooperative in staging dances and other activities for his movie camera.

● At right, moored in the bay of Papeete, is Cleveland 65 foot staysail schooner, "Flying Cloud," in which he an guests sailed to the South Seas. Visits of yachts are infr quent in Tahiti, but residents there own many fine boa which add to the colorful harbor scene.

By ARCH B. CLEVELAND

charge, however, after listening to my plans for the project, advised that the pictures would not be valuable, commercially, unless I shot them in 35mm., and that it would be necessary to use refrigeration for the film in the tropics. They were very helpful, making up a long list of equipment I would need, plus a list of dos and don'ts for filming in the tropics. It appeared that instead of a pleasure trip, it would be more in the nature of a serious business trip to make the travelog I had planned. I decided to forget the expert cameraman and shoot the pictures myself. After all, the commercial aspect of the pictures was not too important. It was just an idea planted with me by an eager movie enthusiast who knew something of the commercial possibilities of a film picturing Tahiti.

As I discovered later, I had nothing to fear from lack of refrigeration for my films. Although I had electric refrigeration on my boat, there was not sufficient fuel capacity to keep the freezing unit in continuous operation. I purchased most of my Kodachrome film in tropical packing and followed the maker's instructions in storing and shipping it. I left Los Angeles with 2000 feet of 16mm. Kodachrome and had another 2000 feet shipped ahead to Tahiti by steamer. After exposure, the initial 2000 feet was shipped back to the United States by steamer and I believe that both batches were in my possession without benefit of refrigeration for at least six months. In the future, though, just to play safe, I shall resort to use of rice in packing my film. Dry rice has peculiar moisture absorbent properties and has been employed extensively by explorers as well as army and navy cameramen as protection for film against tropic dampness and fungus growth.

My camera is a Filmo 70-DA, with 1 inch, 2 inch and wide angle Taylor-Hobson-Cooke lenses in the turret; my exposure meter, a General Electric. This equipment was given reasonable care and came through the tropics functioning perfectly, unharmed by any of the elements I had been cautioned might spell trouble.

Twenty-five days out of Acapulco, we sighted Nuka Hiva, the first island in the Marquesas group. Our voyage had been relatively uneventful, except for one or two calms of short duration, and the sight of land again quickened life aboard ship. Soon we were leaving Nuka Hiva and passing Hua Pau, and then Tuamotu, islands seldom visited by commercial steamers and hardly ever by private yachts. So it was something of an event when we put in at Apotaki where the king of the island flanked by scores of natives flocked to the shore to greet us.

Until now, I had shot perhaps a hundred feet of film of miscellaneous action aboard the yacht, but now the first opportunity to shoot the kind of picture material I had planned for presented itself in our initial contact with the South Sea islanders. I invited aboard the King along with his native entourage. It had not occurred to us to prepare a feast for them, but we had liquid refreshments aplenty and when the islanders learned of this they did not mind the

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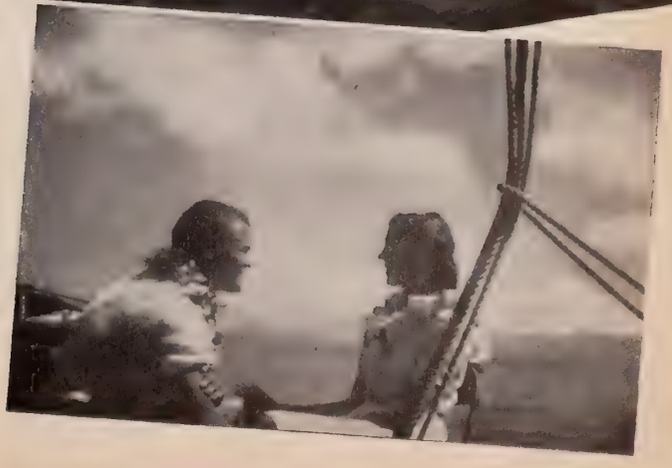








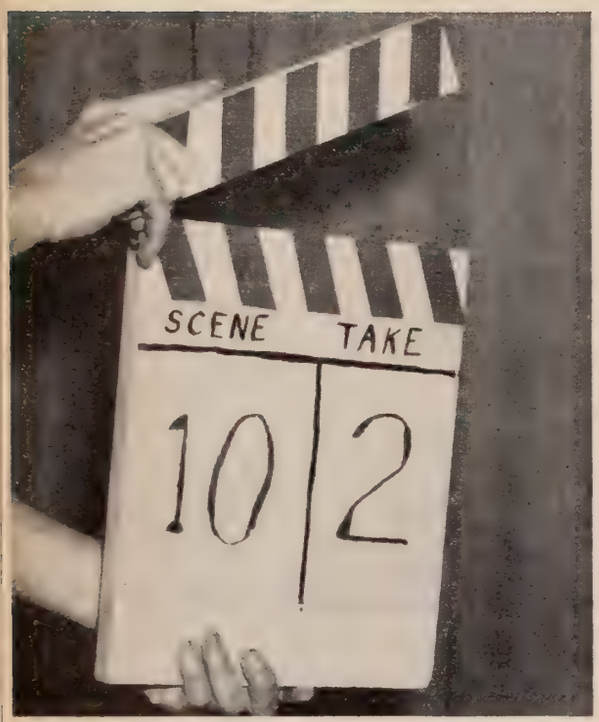




How Sound Is Recorded For Motion Pictures

An Explanation Of Pre-, Post-, And Re-recording And Their Relation To Lip-sync Sound

By WILLIAM J. BORNMANN



● At left is combination scene slate and clap-stick used to make identifying marks on both sound track and picture film simultaneously as a means of matching both films at time of editing.

IN THE initial article in this series on sound on film recording, which appeared in the March issue, we discussed the theory of recording. This article will explain what happens when the various types of recordings are made—and there are several which may be classified as follows: lip-sync, pre-recording, and re-recording.

In recording lip-sync sound, dialogue, sound effects, etc., are recorded simultaneously as the action is photographed. With pre-recording, the sound track is made first then the picture is photographed later and edited to fit the track. With post-recording, the picture is shot and completely edited, then the sound track is recorded to fit the picture as it is projected. This method is followed in the production of many of the newsreels.

Lip-sync recording is the method followed in producing most of the theatrical pictures you see on your theatre screen, although a feature production may have parts where other recording methods were employed. In shooting a picture by the lip-sync method with the double sound system, (which means that lip movements of the players are synchronized and recorded simultaneously with the sound of their speech as they speak their lines), the method is as follows: the actors take their places on the set. The microphone, secured to a boom, is above the actors' heads or it may be concealed behind one of the props. The director gives the signal to start the camera; the sound man throws a switch starting the interlocked motors of the camera and sound recorder; after allowing the motors to attain normal speed, the sound man announces this fact and the director signals for the action on the set to begin.

At this point the "slate boy" steps before the camera with a gadget that is very important in the production, and especially in the editing, of the picture. He holds before the camera a combination slate and clap-stick. The slate has inscribed upon it the scene number and number of the take. He announces the scene and take number orally, then strikes the clap sticks together which causes a character mark to be registered on the sound track, use of which will be explained more fully in a later article on editing. As the slate boy steps out of camera range, action on the set begins and the scene photographed and recorded. At the beginning of the picture film and the sound film, identifying "start" marks thus have been made that will enable the film editor to exactly match the two films and maintain synchronization between both throughout the editing procedure.

In shooting lip-sync with the single system camera—the camera that records picture and sound simultaneously—use of the clap stick isn't necessary because same film at the same time, with incidence of the sound occurring at the proper distance from its relative picture frame. In shooting a sound picture by this method, there is usually allowed



● In scene above, the sound is recorded lip-sync—that is, the actual dialogue of players is recorded as they enact their respective parts before the camera. Arrow "A" indicates microphone on boom over players' heads.



● In scene at right, action proceeds according to playback of pre-recorded sound. Actor at extreme left sings to girl at his left. His singing is not recorded, however, as scene is filmed. Earlier his voice was recorded in studio. Playback apparatus is indicated in background by arrow "A." Camera assistant with clap-stick is indicated at "B."



● In post-recording, sound, music and commentary is added after picture is edited. Narrator, in booth separating him from sound projector, reads script as picture unfolds on the screen.



● From a glass windowed booth, the sound mixer also watches the screen and modulates level of the music, sound effects and the narrator's voice to effect a pleasing result in the post-recorded sound track.



● Compared with mixing equipment at left, this picture shows typical portable 16mm. sound recording outfit. Here microphone and mixing panel are operated at narrator's desk in a glassed in sound booth affording full view of projection screen.

an interval of two seconds before and after completion of the action when the camera operates, which allows footage for easy cutting. If this were not done, and the action was cut sharply, the sound track might also be cut abruptly in view of fact the sound precedes the relative picture frame by 25 frames.

In one method of pre-recording the sound track is completely recorded in advance of shooting the picture, including the background music for the introductory title, music, and all commentary. This is also known as "wild recording." After the track has been recorded, the length of the various portions of the track are measured and sufficient picture footage is shot so there will be an extra amount to allow for cutting. This type of film is quite often made with off-stage narration, films such as documentaries or the interpretive type of picture in which a musical selection is interpreted photographically.

The pre-recording method is also employed in the Hollywood production of musical films. For example, in a picture calling for a sequence in which the cowboy star is seen riding a horse or on a horse drawn vehicle and singing a song, the song he sings is not recorded at time of shooting the picture. Instead, the song is recorded on film in advance and played back on a sound machine traveling out of camera range as the scene is shot. The actor sings the song as it is played back by the sound track, with his lips carefully synchronized with the original recording. This procedure is now standard with studios whether the production is an all-musical film or a picture with only one or two vocal sequences. This method

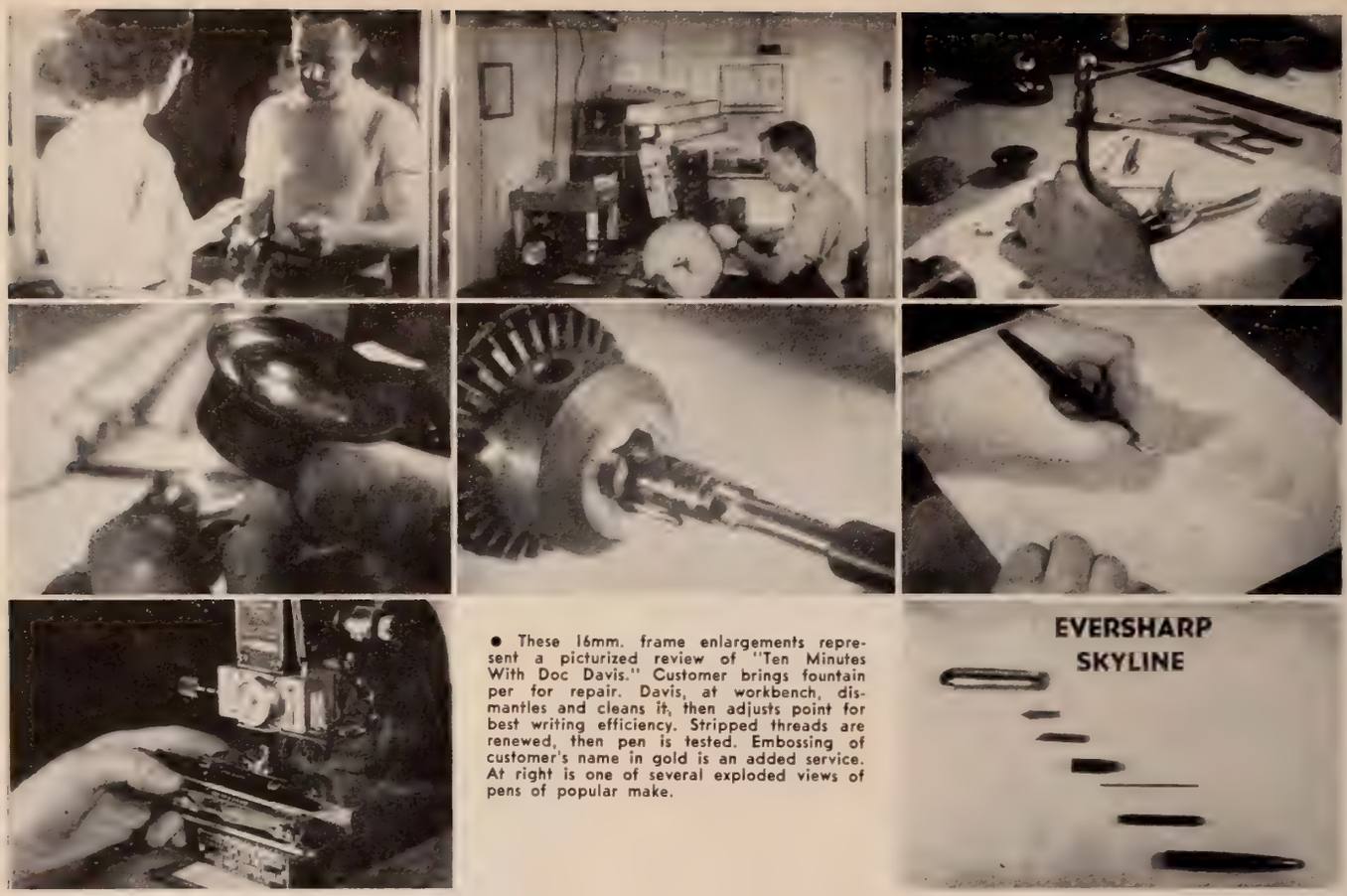
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● Where sound is recorded simultaneously with filming of the picture, the camera must be "blimped" or soundproofed. Shown at right is streamlined camera blimp built by Auricon for the Cine Special camera.

● Picture below illustrates typical procedure in shooting pre-recorded music track. A musical number, previously played under more advantageous sound studio conditions, is played back as scene is filmed. Musician listens to music coming from speaker at extreme left and matches action on the keyboard as camera shoots a closeup of the instrument keys.





● These 16mm. frame enlargements represent a picturized review of "Ten Minutes With Doc Davis." Customer brings fountain per for repair. Davis, at workbench, dismantles and cleans it, then adjusts point for best writing efficiency. Stripped threads are renewed, then pen is tested. Embossing of customer's name in gold is an added service. At right is one of several exploded views of pens of popular make.

Movie Of The Month

Amateur's Sales Promotional Film Shows How Ailing Fountain Pens Are Serviced

By J. H. SCHOEN

A LOT OF old fountain pens in Kansas City have "Doc" Davis to thank for their ability to give renewed service to their Missourian owners. Robert Davis, affectionately dubbed "Doc" by friends whose pens he has restored to use, also possesses unusual skill as a maker of movies. Strictly an amateur, Davis has produced a very professional documentary—actually a capsule business film—on his trade, the repair and servicing of fountain pens.

Titled *Ten Minutes With "Doc" Davis,* the picture, 250 feet of panchromatic film, shows what happens to ailing pens when placed in Davis' hands for attention. Two things stand out immediately to the observer: the excellent titles and the expert indoor photography.

The picture opens with a long shot showing a customer approaching the counter of Davis' establishment. The woman clerk takes customer's pen and makes out a job envelope for it, giving him a claim check.

As the woman takes the pen to the repair departmenit, the camera dollys with her, finally coming to rest on a closeup of a sign within the store enumerating the several items of pen service offered.

There's a cut to the repair desk showing Davis rolling up his sleeves and preparing for work. The woman enters with the customer's pen and leaves it at the desk. The camera is then moved in close to show the ensuing operations in closeup. In the first operation, the pen is disassembled and all parts thoroughly cleaned. These closeups are well lighted and the focus is extremely sharp with good depth of focus in most shots.

In re-assembling the pen, a new sac is put in. Then the point is reset and adjusted. The flow of ink is also adjusted. The point is then smoothed on fine emery paper and tested. After this operation, the pen is filled with ink and tested for leaks or too rapid flow of ink in the capillary action. Finally the pocket clip is tightened and just to throw in a little extra service, the barrel is polished and any scratches removed. The fully serviced pen is then returned to the order envelope, ready for the customer.

Broken or damaged pen barrels are readily repaired. The camera shows Davis' mechanical equipment—a lathe used for re-threading pen barrels, caps and turning sections, then the mechanical polishers and buffer.

A sequence is devoted to a series of shots of exploded views of the more popular makes of pens such as Eversharp, Parker, etc. In these shots, pens were taken apart and the various parts arranged neatly on a sheet of paper in the conventional exploded pattern often seen in technical illustrations.

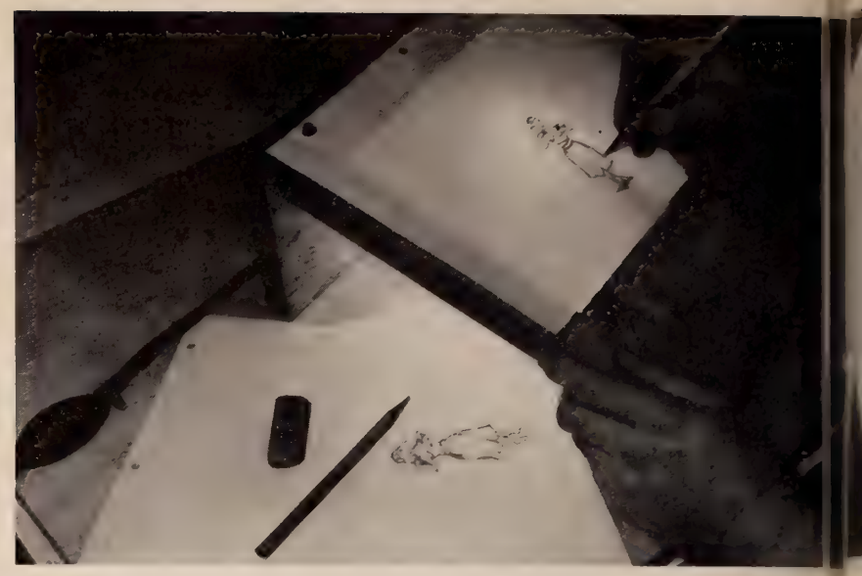
The pen shop also offers other services

● *Continued on Page* 314

SPRING TREK to the highlands of a herd of sheep caught the camera fancy of Ross Madden who submitted the picture for this month's pictorial title background. Your title text may be superimposed, or lettered by hand. Block letters also are appropriate.







● Above is animation board constructed from rough lumber and used by author in making the drawings for his animated movie of a hula dance. Inset in board is a panel of glass with a light beneath. Holes along one edge of paper fit pegs on animation board, insure alignment.

Animating A Hula Dance

Novel 16mm. Movie Made By G. I. Cartoonist With Simplest Of Equipment

By WILLIS E. SIMMS





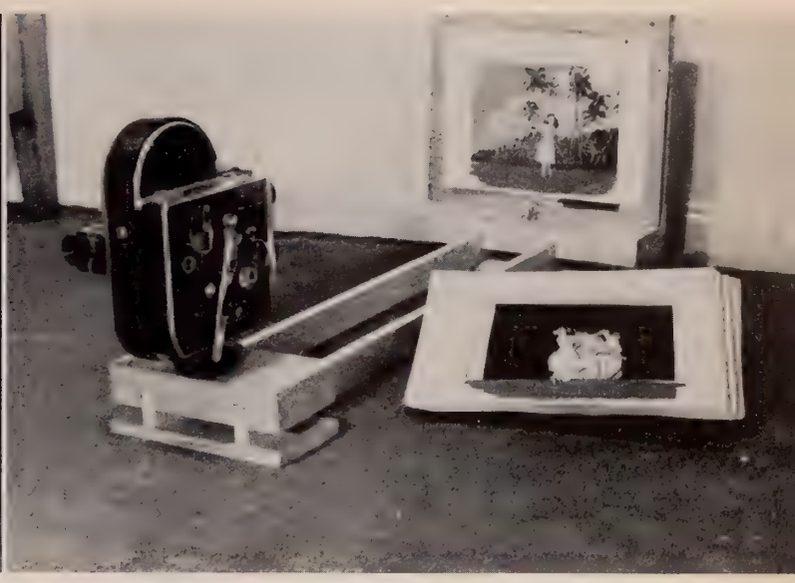




● These seven pictures are frame enlargements from author's 16mm. animated movie of hula dancer. Drawings were completed by author over a period of months spent on a South Pacific isle while in service, later photographed upon his return to the United States.



● After each drawing was completed, inked and colored, outline of figure was cut out with only feet remaining attached to frame of the sheet of paper. Then it was laid over a background and photographed. Shown here are a number of drawings in one sequence.



● Author's animating stand for camera is similar to conventional titler except that board is fitted with three wooden pegs upon which are hung the individual drawings to be photographed.

DURING the recently concluded World War my first overseas duty took me to the tropical islands of pineapples and hula dancers where, as an amateur camera fan and also an amateur animated cartoonist, I became deeply interested in the graceful movements of the native hula dancers as they swayed to Hawaiian guitars. My interest in the hula led me to attempting to record it on film in the form of an animated movie. So I began canvassing the little shops in Honolulu and Waikiki to find information about the famous Hawaiian dance. In a little store down on Fort Street in Honolulu I found a book filled with pictures and instructions on how to do the hula. It contained many photographs of hula dancers showing them in the different poses and also showed by diagrams the steps or foot movements of the dance. It was from this book that I learned to animate the famous Hawaiian hula.

My stay on the tropical island of Oahu, Hawaii came to an end after one short month; so, most of the drawings for my animated dance were made at my next station—a barren coral island hundreds of miles west of Hawaii. My off-duty hours were spent at my tracing board drawing pictures of hula dancers on paper, since celluloid "cells" ordinarily used for drawing animated movies were unobtainable in the mid-Pacific. I made my drawings on plain heavy ledger paper that had three binder holes punched along one edge. These holes fitted the raised pegs on my tracing board and thus enabled me to register all the drawings in the accurate alignment so necessary to making smooth animated movies.

After studying the foot, hand and hip movements for the hula dance, I made a lay-out on paper showing diagrammatically the positions the feet, hands, and hips would be in every eighth frame of the movie. Then I proceeded to put the holed paper on the tracing board and make drawings of my hula dancer as she would look on every eighth frame of the film. After drawing every eighth frame of the animated sequences I began by the process of drawing and tracing to make drawings of the hula girl as she would appear and in the position she would be after half the time had passed between every eighth drawing. Thus I had completed every fourth frame of the movie. Since the motion for the hula dance was not very rapid I decided to photograph two frames of every drawing; therefore, I needed only one more drawing in between every fourth picture making a drawing for every two frames of the movie.

Weeks passed by and finally one sunny day I finished the last pencil drawing of the animation series. I held the sheets of paper up and flipped them, as the pages of a book, and before my

● *Continued on Page 315*







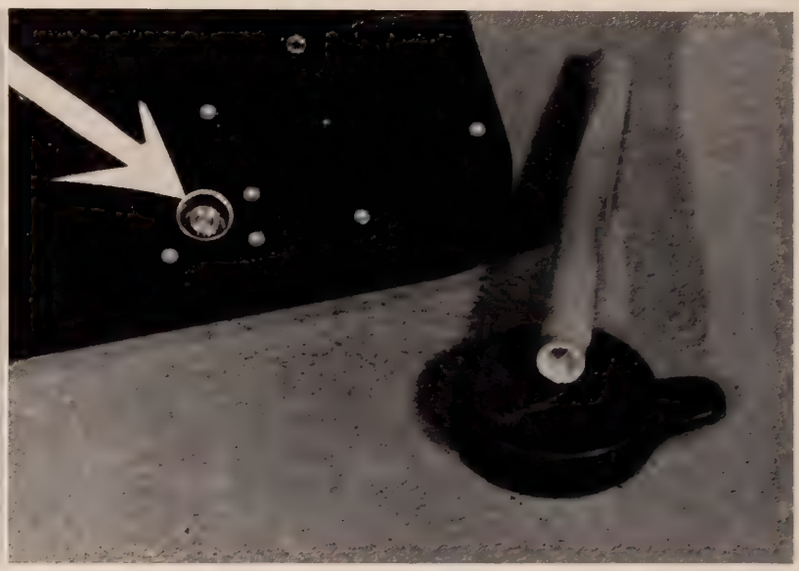
● Fig. 1—Interior of opened magazine. Supply spindle is at right. Note footage counter disk on cover which must be carefully reengaged when magazine is closed.



● Fig. 2—Arrow indicates aperture plate and the supporting spring plate which have been partially removed. It is in this plate that the piece of paper is placed to nullify effect of the spring and thus permit film to be backwound as described by author.



● Fig. 3—Showing aperture plate and spring supporting plate removed. Arrow points to piece of black paper inserted behind spring which allows free passage of film in either direction.



● Fig.4—Closeup view of backwind key made from short length of wood dowel. Arrow points to the small gear which the key fits to effect the backwinding operation. Key was made by press-fitting dowel on the small gear which formed teeth in open end.

BACKWINDING 16MM. FILM MAGAZINES

There's A Trick To It But It's Worth The Effort If You Want To Make Lap-Dissolves And Other Cinematic Effects

By ARTHUR M. SHARP

ONE OF the advantages which amateurs have come to recognize in the cine camera using rolls instead of magazines of film is its ready adaptability to the backwinding feature. Backwinding has opened up an almost bottomless bag of tricks for the serious amateur. Once his camera is made to backwind film, lap-dissolves, double exposures, superimposed titles, etc., become regular routine in the amateur's movie making. His movies show increased skill and interest.

These advantages are not usually enjoyed by the amateur with a 16mm. magazine load camera. Unlike with 8mm. magazine cine cameras, the film magazine in 16mm. cameras cannot be reversed in the camera to effect a backwind. However, there is a way, a relatively simple way, by which backwinding of film may be effected with 16mm. magazines.

Every 16mm. magazine has a small spring riveted to the aperture plate which prevents the film from traveling in reverse direction. This spring also is insurance against film in the magazine losing it's loop. It is a simple matter, however, to render this spring inoperative temporarily by merely inserting a narrow strip of paper between the spring and back of the aperture plate. The plate is then reinserted in the magazine and the cover replaced. Backwinding the film is then effected by inserting a backwinding key, which will be described later, in the gear recess of the film magazine and rotating it for the number of frames desired. The steps of removing the aperture plate and the magazine cover must be carried on in total darkness, of course.

Before undertaking this project, it is advisable to make haste slowly. It also

would be advisable to purchase one of the surplus 16mm. film magazines and use it as a guinea pig. Surplus magazines, loaded with outdated film, are being offered at $1.35 each by Alfred Bass, 51 Second St., San Francisco, Calif. Purchase price does not include processing nor is it offered by the seller. This service must be obtained from independent film processing laboratories.

The initial step is to take the experimental magazine into a dark closet or other light-proof room. Also take along a light-tight container of some sort into which you can place the film removed temporarily from the magazine. A study of photos on opposite page will show the ensuing steps to be taken. First remove the protective tape you will find around edge of the magazine, then remove two small screws which hold the cover in place. Turn out all lights in the darkroom, take off cover of the magazine, and from this point you will have to work in total darkness—at least until the film is removed and placed in the temporary protective container mentioned above.

The film within the magazine will be wound upon a small metal spindle. As it unwinds from this spindle, which we shall call No. 1 (and which is the spindle farthest from the film gate, as pictured in Fig. 1,) it goes to the sprocket, passes over it and loops upward and then travels down into the film gate, followed along the inner edge of the magazine, until it again threads between the sprocket and the guide rollers, finally proceeding to the No. 2 spindle where it is held fast with a metal clip.

While in the darkroom, the film must be released from this spindle and unthreaded from the magazine mechanism. Wind back all film on the supply spool (spindle No. 1) and then slip it off the spindle. Place film in the light-tight container and seal. Thereafter, all operations may be carried on with the room lights on. Of course, if you wish to sacrifice the film in the exploration and experimental preliminaries, the darkroom may be dispensed with.

With the film removed from the magazine, take out the pressure plate which is the strip of metal that lies next to the film adjacent to the aperture in the magazine. Also remove plate pressure spring. Note carefully how these parts are positioned before removing them, so you will have no trouble when it comes to replacing them. Now slide a short piece of stiff paper or thin card stock between the small spring on back of the aperture plate. This will prevent the spring from functioning and allow the film to be wound back without interruption until the paper or card is removed.

The winding of the film requires that you make a key that will fit over the

• *Continued on Page 313*



• Spencer Tracy and Katharine Hepburn behold Tracy's vast grazing empire in "Sea Of Grass," notable for its excellent camera treatment of outdoor vistas.

MOVIE ANALYSIS

By EDWARD WALDEN

"THE SEA OF GRASS"

Starring Spencer Tracy, Katherine Hepburn, Robert Walker and Melvyn Douglas. Adapted from the novel by Conrad Richter. Directed by Elia Kazan. Produced by Pandro S. Berman. Photography by Harry Stradling.

★ THE SEA OF GRASS is of interest to serious movie amateurs chiefly for its examples of outstanding outdoor cinematography and the cinematic techniques employed to achieve startlingly dramatic compositions; for the amateur quite often will have opportunity to employ his camera in similar ways to enhance his movies of the great outdoors.

This picture is a love story of moderate interest set against a background mixture of pictorial photography and a feud between cattle ranchers and the small farmers of the great Southwest. In the early sequences, Spencer Tracy, who has just married Katherine Hepburn, takes her along on a trip by horse and buggy to inspect his vast cattle range. The camera follows them as they traverse the beautiful countryside with its strange mountain formations and broad stretches of undeveloped land. We see them first in closeup and medium shot as they begin the trip. Then the camera pulls back for a long shot. As they progress, the camera moves farther and farther back until finally we see only the limitless horizon.

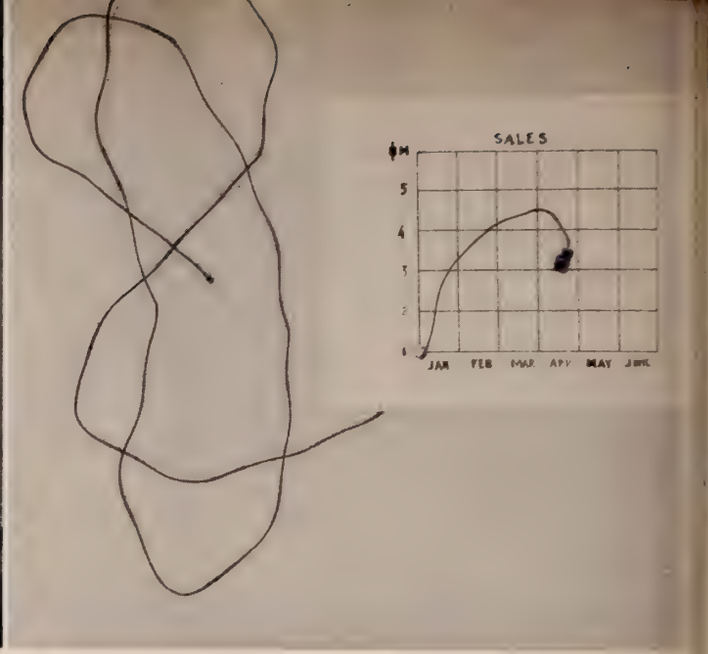
Important in the composition of each shot in this sequence is the moving horse and buggy, with its interesting occupants, which invariably is kept at the bottom of the scene and in dead center. This has the effect of dramatizing the composition by virtue of the contrast between the almost obscure buggy and its occupants and the vast expanse of rolling land and the sky.

Later, Tracy and Hepburn are shown standing together on a mountain ledge overlooking a great expanse of grass-covered prairie that is part of Tracy's land hlodings. As Tracy explains to his wife what this vast sea of grass means to him, the camera moves from the actors to focus upon the grassy plain. As Tracy continues speaking the camera moves to show various views of the land enhanced by the pattern of the wind-tossed grass and the shadow patterns created by swift moving clouds overhead.

• *Continued on Page 312*



● Here with the aid of a small titler, a simple graph is being photographed as the graph line—a length of black thread—is set in motion by operator holding a small horse-shoe magnet at back of graph. Small metal bead at end of thread follows movement of magnet, drawing thread with it.



● Closeup of the graph showing the black thread and metal bead at one end. Where graph line is to follow a broken or uneven line pattern, travel of thread over graph surface is deflected, as required, by point of pin thrust through card.

Animated Graphs Help Tell Your Story

Here's A Simple Method Of Filming Them, Using A Typewriter Titler

By LESLIE L. DIVELEY

ANIMATED graphs and charts provide an excellent means for the presentation of related sets of conditions involving time. They are extremely useful in documentary work, and their use may be extended to other types of treatment, especially if the treatment is of a mock documentary nature. For example, in the author's garden comedy film, "Rhythm," the story problem was based upon the author's difficulty in obtaining uniform production from a group of stubbornly individualistic tomato plants. Resort was made to chemical stimulants such as artificial hormones, "Speed-up," "Slow-down," and "Ripener." The results in each sequence were summarized on a group of thermometers whose mercury columns rose and fell capriciously. When the problem was resolved, the columns rose to a high level where they danced rhythmically.

The film opened with the gardener checking the output of each group of plants in the "Production Ledger." The script for the first sequence follows:

Main Title: "RHYTHM."

Subtitle: "Or The Perils Of Ponderosa."

Subtitle: Dedication (to a rival gardener.)

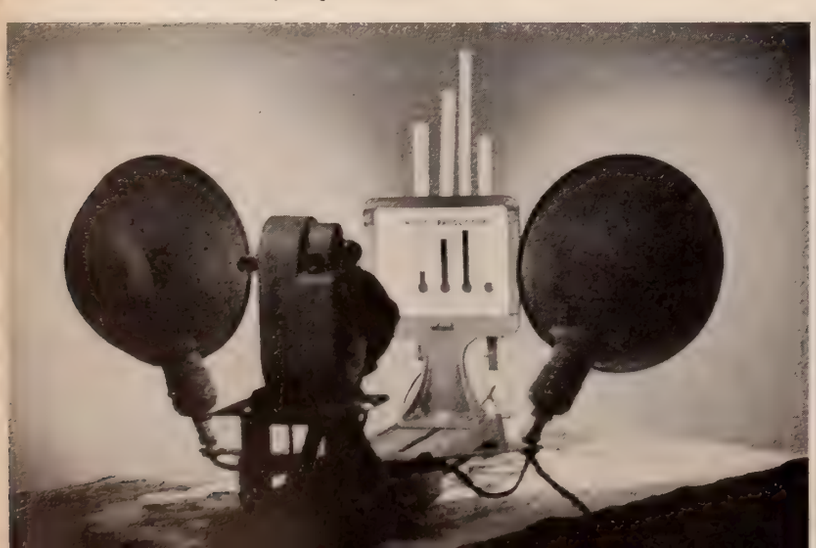
Scene 1: Med. long shot: Gardener alternately studying group of tomato plants in garden and making notations in "production ledger."

Scene 2: Med. short shot: Ditto action.

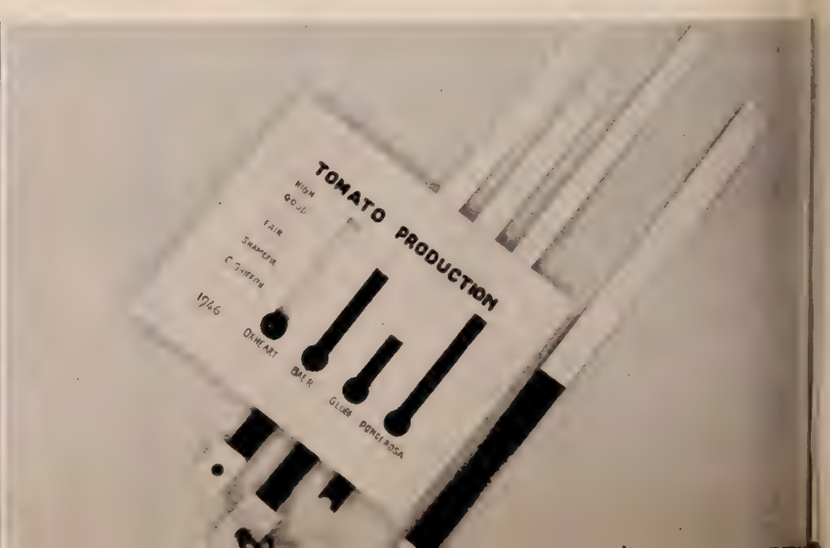
Scene 3: Closeup: Entries in ledger under columns "Oxheart" and "Baer." Mostly zeros with an occasional 1 or a 2.

● *Continued on Page* 306

● Here a different style graph was used by author to indicate the growth of four varieties of tomatoes. The "thermometer tubes" are cut out and strips of paper, half black and half white, are moved up and down in back of the openings as desired.



● Shown in closeup is the graph and the paper strips which represent the "mercury" in the "thermometer tubes." This type of animated graph calls for no stop motion photography, the action in the graphs being recorded normally as it takes place.





● Many public and private swimming pools throughout the country feature glass windows beneath pool surface for observing aquatic action, like the Town House pool in Los Angeles, where the above 16mm. scene was made. In the accompanying article, the author tells of some of the tricks the amateur must know to make successful underwater movies.

FILMING ACTION UNDER WATER

You Can Shoot Underwater Movies, Without Getting Wet, Too—A New Filming Idea To Explore!

By KLAYTAN W. KIRBY

WHEN you see on your theatre screen some of the current motion pictures featuring underwater sequences, particularly action filmed in swimming pools, etc., you will likely be seeing novelty cinematics that had their beginning with 16mm. movie makers. Only recently, when I was filming a 16mm. short subject, "Underwater Spectacle," we discovered, "scouting" our techniques from the sidelines, a prominent cameraman from one of the major studios. It may have been a coincidence that a few weeks later a famous swimming star was duplicating some of the routines of our aquatic star in the pool of a Hollywood studio. Word had gotten around of the extensive preparations we had made to film our picture at the pool of the Los Angeles Town House. This famous pool has plate glass windows beneath the water surface, affording excellent camera studies of swimmers in action.

There are other pools, similarly equipped, throughout the nation, one of the most famous being at Silver Springs, Florida. Amateurs, who reside in the vicinity of such pools, will find new movie making interest in the underwater filming such pools afford. One can also make equally startling movies from underwater tanks such as are now being built into many large pools, especially for photography enthusiasts.

I suggested such a tank to Ernest Haller, Hollywood cinematographer, who subsequently designed and had built a similar underwater tank for his own private pool. After completion of the tank, Haller, who is noted for his Academy Awards cinematography, made some extraordinary 16mm. Kodachrome pictures which we planned together.

Special camera rooms and tanks at the bottom of pools are not always necessary for shooting underwater movies. One can capture some extraordinary shots below water surface with submarine camera equipment such as many cine enthusiasts are rigging up for marine and aquatic movies. Most are simple, waterproof encasements for the camera, with viewfinders so arranged that the photographer can submerge his camera several feet below surface of a pool of water and start the shutter clicking by remote control.

Wading along in comparatively shallow waters with such equipment, you focus toward the deeper waters. Or, submerging the camera alongside a canoe, you can shoot straight downward, filming subject or action ten or twelve feet below the surface. You'll get the performances of fish and other denizens of the deep only with considerable patience, of course. But it is a terrific thrill to "catch" fish in this manner.

If you are the impatient type, you might prevail upon obliging friends to dive underwater right where you want them, when you are set up to take advantage of the best light and angles. Graceful dives and submarine swimming will fill your screen with artistic loveliness that your audiences will admire. But equally interesting, and even more amusing, are the antics of the awkward, whose struggles under water will convulse your audiences.

In shooting underwater shots one or two stops larger opening is required than if you were shooting above the water, provided, of course, that the water is clear and there is considerable sunlight.

Our tests convinced us that the sun is best employed as a "backlighting" source. In other words, we shot facing the sun, with the lens of the camera, naturally, pointed downwards. The arc lights and reflectors we experimented with were finally abandoned. The latter are too difficult to manipulate or focus on underwater subjects.

To get a clear picture, the most important thing is to prevent the area of water on which you are focusing from becoming clouded. Naturally, your performers need to practice their routines below the surface; and you will have to practice just as much to follow their action with your camera. But just a few downward dives will set into movement all the minute particles at the bottom of either pool or lake, so that getting any distinct results will be almost impossible.

How does one overcome this? One

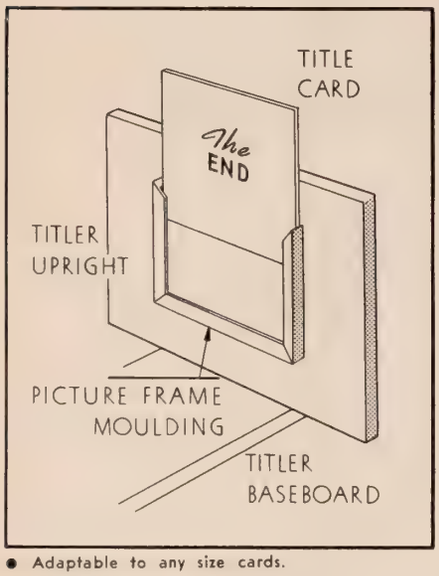
● *Continued on Page 302*

Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



● Adaptable to any size cards.

Title Card Holder

A convenient title card holder may be made from picture frame molding, attached to your title board as shown in the sketch. The frame should be slightly larger than the camera field, since it does not show in the finished picture, but merely serves to hold the title centered before the camera.

If you standardize on 5 x 7 inch or 8 x 10 inch cards, you can use inexpensive dime-store picture frames "as is" by simply removing one side. With the camera at 16 inches, the field will be just inside the 5 x 7 frame, and at 24 inches will be just inside the 8 x 10 frame.

Other sizes can be made from new molding from your local hobby shop, portrait studio or art goods dealer, or an old picture frame can be cut down to suit, using a fine toothed saw and a miter box to get accurately fitting corners. —*James E. Tannehill, Fort Wayne, Indiana.*

Editing Flange

One of the handiest gadgets, when it comes to editing home movies, is a flange for quickly winding small strips of film into coils. To do this by hand is a slow and tedious job; but a flange, slipped in one of your rewinds, enables you to do the job quickly. Here's how you can make an editing flange out of a discarded laboratory reel—the reel your film comes on from processors:

If the reel has one side with a round spindle hole and the opposite one square, remove the one with the round hole by raising the retainer tabs that extend from the core. After removing the side, take a pair of tin snips and cut out the center, leaving a disc about the same size as the hub of the reel. Replace this disc over the tabs and bend the tabs to secure it in place. Then, with a file, smooth down edge of disc so it is slightly smaller in diameter than the hub. A drop of solder applied to tabs will further secure the disc.

To use, place flange on rewind spindle, then place end of film on hub and give the flange a couple of turns to secure it in place. Continue winding until all film is wound on flange. To remove film, grasp the coil firmly and twist in opposite direction from which it was wound. This will loosen it from flange hub, causing it to slip off easily. Apply a rubber band to the coil of film to keep it from unravelling and proceed with the next strip. —*A. Theo. Roth, San Francisco, Calif.*

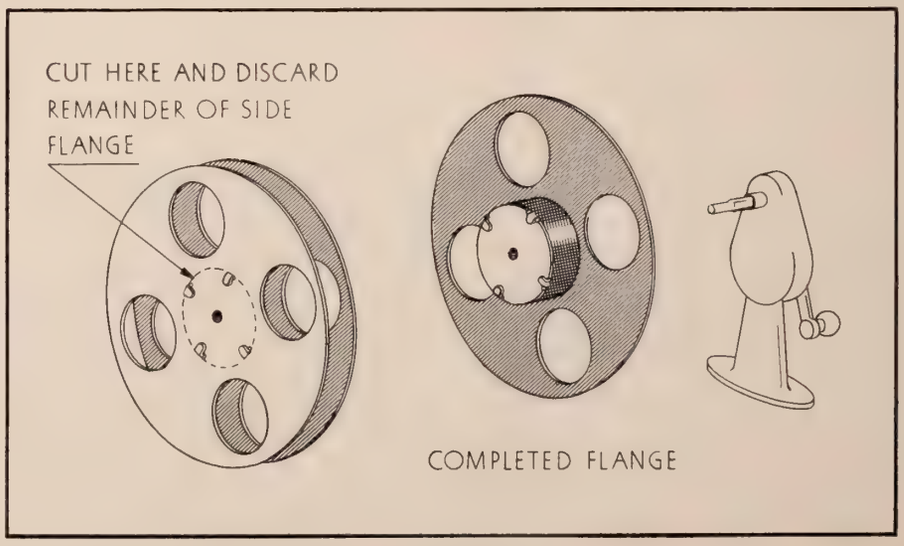
Acid-resistant Paint

A good chemical resistant paint, for home processing equipment, can be prepared as follows:

Coal Tar pitch or asphalt	22 ounces
Crude Xylol	22 ounces
Benzene (C-6; H-6)	10 ounces
Pulverized silica, (300 mesh)	9 ounces
Rubber cement or chlorinated rubber in benzene	1½ ounces

Mix thoroughly.

This paint can be applied to tanks, reels, trays as needed with a soft paint brush. Painting should be carried on



● How to make a film spooling flange out of a discarded reel.

where there is a good current of air to expedite drying. If necessary to thin, use additional Benzene. As the paint is highly inflammable, use with extreme care away from open flame. —*Francis G. Metro, Hagerstown, Md.*

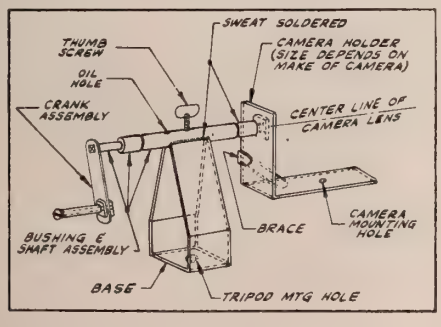
Camera Rotator

While making an amateur movie that called for a shot of a man's head spinning around in a girl's mind just before she faints, I made the camera rotating gadget, shown in the picture, from odds and ends of metal, bolts, tubes, etc., found in the junk box of my workshop. It worked fine in the movie and the gadget has been successfully used since then for the filming of trick spinning titles, reverse action shots (where the filming is done upside down), simulated airplane scenes, impressions of a drunken man walking down the street, and also for the dream of a seasick sailor.

The gadget consists of a metal camera holder, with a shaft and crank, that rotates in a fixed unit fastened to the tripod. A thumb screw in the bushing of the fixed unit causes the rotating unit to be locked in any position for special filming, such as upside down (reverse action) shots. For trick effect scenes, all that is necessary is to select the subject, wind the camera, set the lens, press down on the locking starting lever and let'er spin. —*George J. Lidra, Cicero, Illinois.*



● Ideal for trick effects.



● Easy to build from scrap metal.

Film Printer

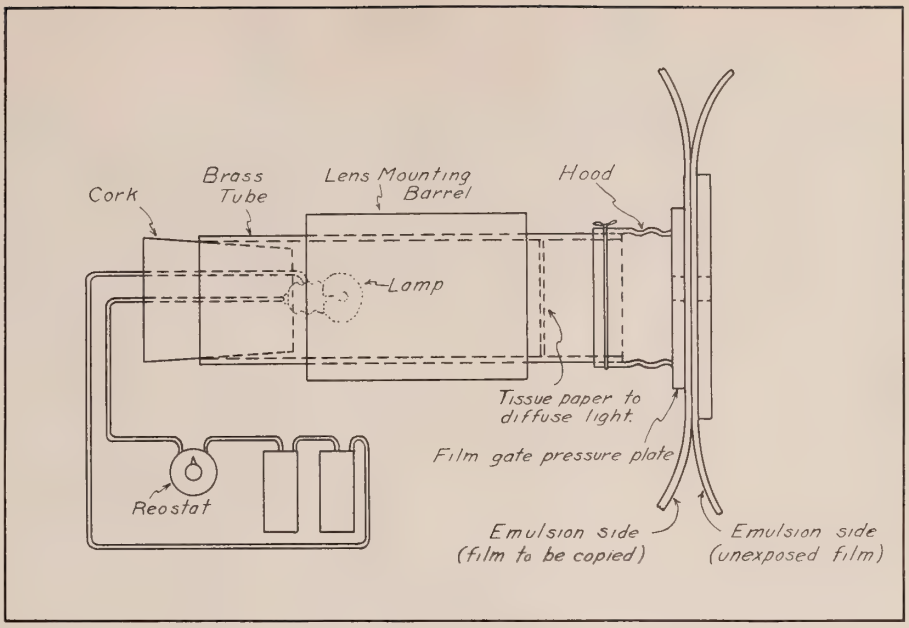
It is possible to use almost any 8mm. or 16mm. movie projector as a film printer by rigging up the proper kind of light source and light intensity control. The diagram above shows the arrangement I made for duplicating films with my 8mm. projector. The lens was removed from the projector mounting barrel and a 4 inch length of brass tubing, same diameter as the projection lens, was inserted in its place. One end was closed with a cork, as shown. Extending through the cork are two wires leading to a small 2.5 volt flashlight lamp held in place by a suitable socket purchased from a radio parts store.

Around opposite end of the brass tube is a tubular extension made of black velvet. Pressed tight against the film gate, this serves to prevent light from within the tube escaping to the raw film passing through the projector-printer. Inside the brass tube, two discs of tissue paper were placed to serve as diffuser for the light. The tissues were first mounted on a cardboard ring of the same diameter as inside the tube.

Two standard dry cells are used to furnish power for the flashlight lamp and a regular radio rheostat of about 40 ohms capacity serves to regulate brilliancy of the printing light according to density of the picture to be printed.

In threading the films in the projector, the emulsion side of the raw film stock is placed against the emulsion side of the picture film and the two films are then threaded in the projector operated at approximately normal speed. Both the film threading operation and the printing are carried on in darkness. A safelight may be used, of course.

As the correct exposure depends upon speed of the projector as well as the light intensity, it becomes necessary to make a series of tests before making a print, in order to determine the correct speed to operate projector and the right rheostat setting for the printing light. —*Loren Foote, Los Angeles, Calif.*



● Diagram for printing light set-up for film duplicating.

Editing Screen

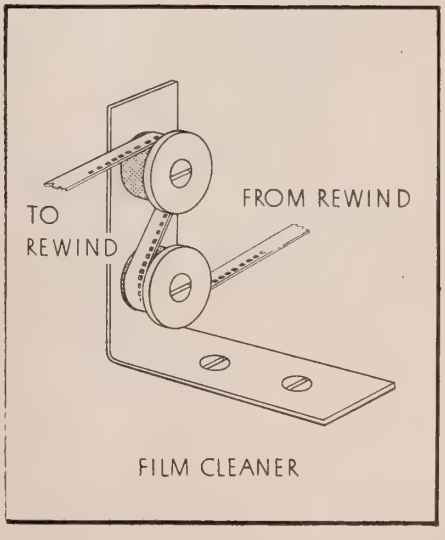
For those amateurs who edit film with the aid of their projector, here is a suggestion for a handy table top projection screen. As shown in the drawing above, I made a wooden frame 18 x 23 inches. To this I tacked a plain (unfigured) white desk blotter trimmed to the same size. I decided upon a screen area of 16 x 21 inches, so I penciled in a margin and painted it black, using show card paint.

For standards I used two plastic drawer pulls, purchased from a dime store. A single hole was drilled in center of each and a screw inserted to mount them to bottom of screen as shown in illustration. —*Frank I. Hickman, Kitchener, Ontario, Canada.*

Film Cleaner

A very efficient film cleaner for either 8mm. or 16mm. can be made for as little as ten cents. The only materials required can be purchased in

● *Continued on Page 322*



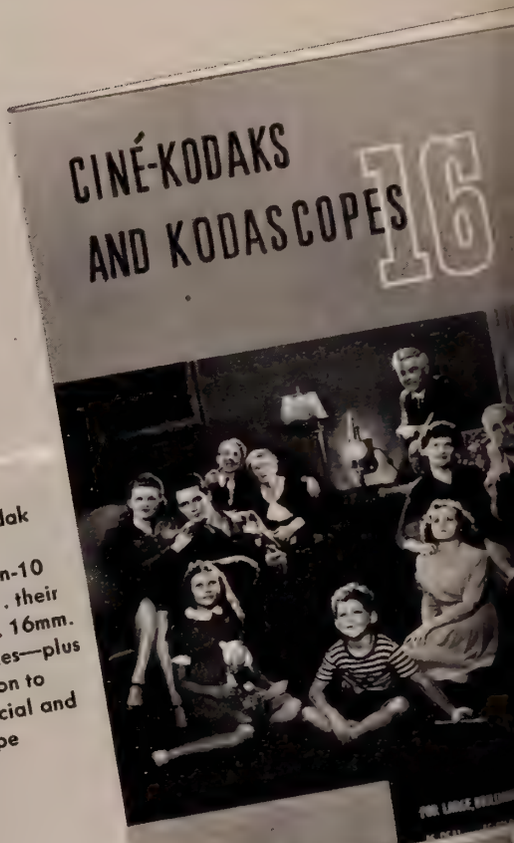
● Cleans film as it's rewound.

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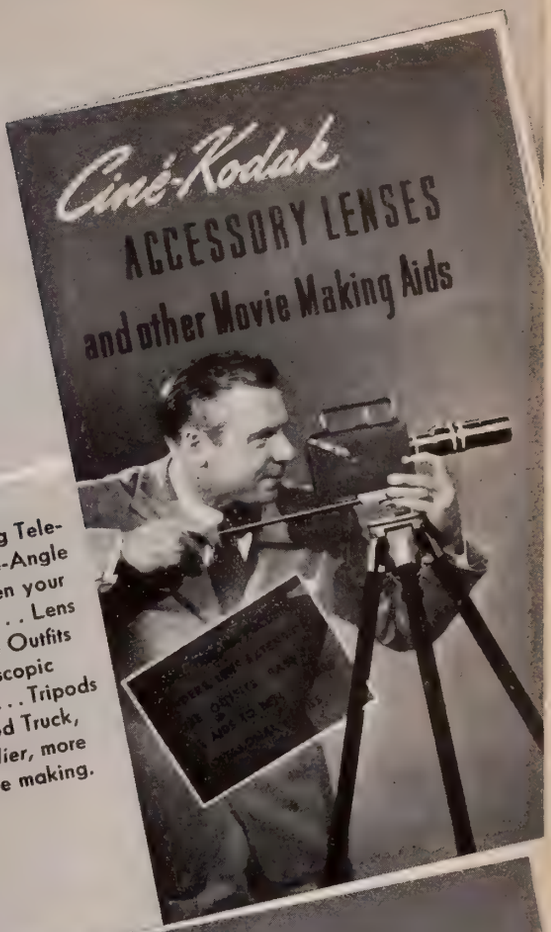


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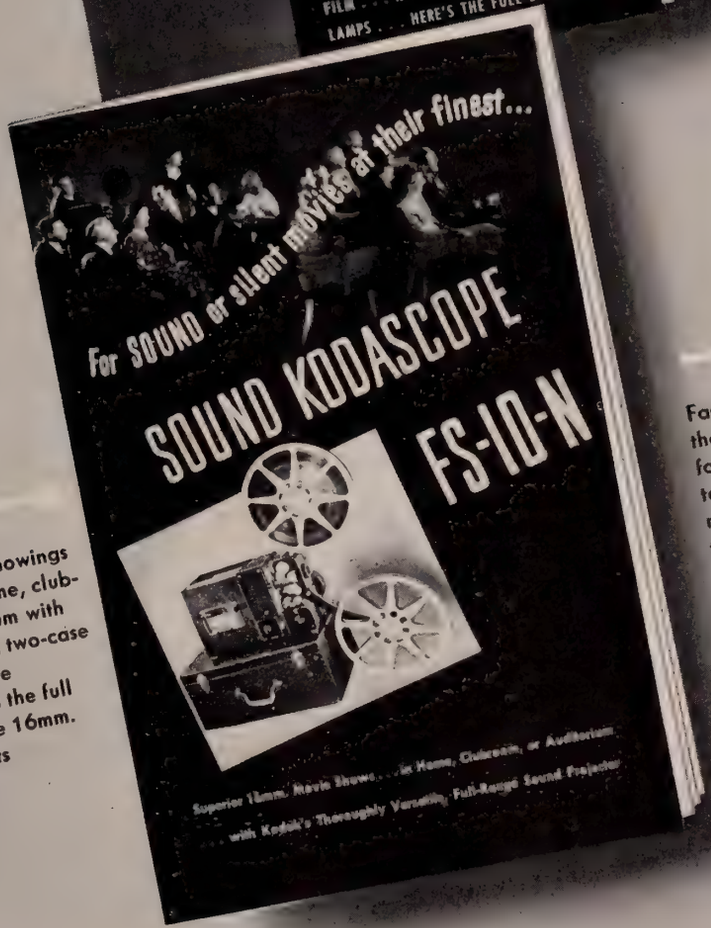
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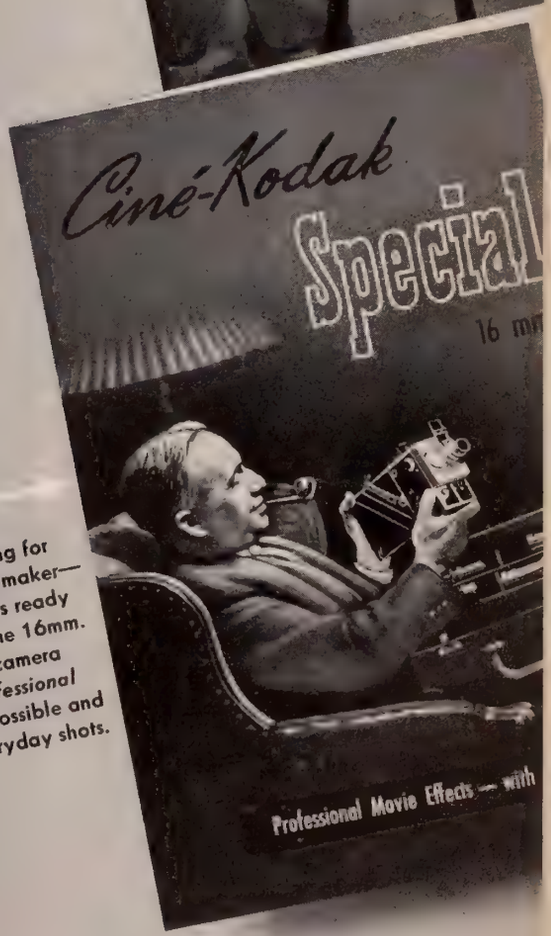
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Fascinating reading for the serious movie maker—for the man who's ready to graduate to the 16mm. motion picture camera that makes *professional* movie effects possible and as easy as everyday shots.

Kodak



● Wah Ming Chang, San Francisco-born Chinese American brings to the screen some of the most spectacular 16mm. color photography in "The Way Of Peace," a plea for justice and tolerance in this atomic age.

A 16mm. Plea For Peace

By J. H. SCHOEN

★ A CREATION of the 16mm. camera you are certain to hear a great deal about in the very near future is *The Way Of Peace* which carries one of the most startling messages concerning the atomic bomb yet presented on the motion picture screen.

Metro-Goldwyn-Mayer were first on the screen with a film on this subject, *The Beginning Or The End*, but this later 19 minute 16mm. Kodachrome film is certain to exert greater influence on man's thinking on the future peace of the world because of its religious theme. Impressive are its technical achievements: the photography, the miniature settings, execution of models and puppets (there are no live actors in the picture) and the over-all artistry in the presentation which catapults its producers, Wah Ming Chang and Blanding Sloan to the fore as 16mm. film producers of considerable stature.

The Way Of Peace is said to be the first motion picture of significance to be made with the medium of three-dimensional animated puppets and miniature sets. It required seven months to build the sets and the puppets and photograph the picture. The picture starts from the beginning of time when, as the narrator states, "God created the Heavens and the Earth and all that was good upon the Earth; all that moved beneath the waters, upon the land and in the air . . ." It shows how man was given control of this vast creation. Proceeding from there, it points out how man took God and all His wonders for granted. Ignoring Him, man ultimately turned from God's way and "deep within Man's heart a wall was built between himself and his Creator." Through dramatic presentation of symbolism, we are shown how this wall grew until soon Man was completely obscured by its shadows. Fear followed and there was no peace. Man built more walls against his fears—walls of hatred, envy, distrust, intolerance and greed. There was no longer love.

"Without love and with walls in his heart," the narration continues, "Man hides his weaknesses in the domination of his fellow man." A brief summary is made at this point depicting some of the more recent examples of domination and exploitation our world has witnessed which culminated in World War II. It is stated that ". . . even some of us in the church, hiding behind pious masks, have at times led Man far from the way of peace."

A flashback occurs here taking us back to the time of the birth of Christ. We see the Star of Bethlehem, the Wise Men and the town of Bethlehem. The camera moves to a closeup of the Nativity scene. Projecting into Jesus' later life when multitudes went to see Him and listen to His teachings, the message of the picture is given in Jesus' own commandment: ". . . that you love one another, as I have loved you."

And then the narrator states, "And He did love Man, even though Man, in his blindness, rejected Him," as the

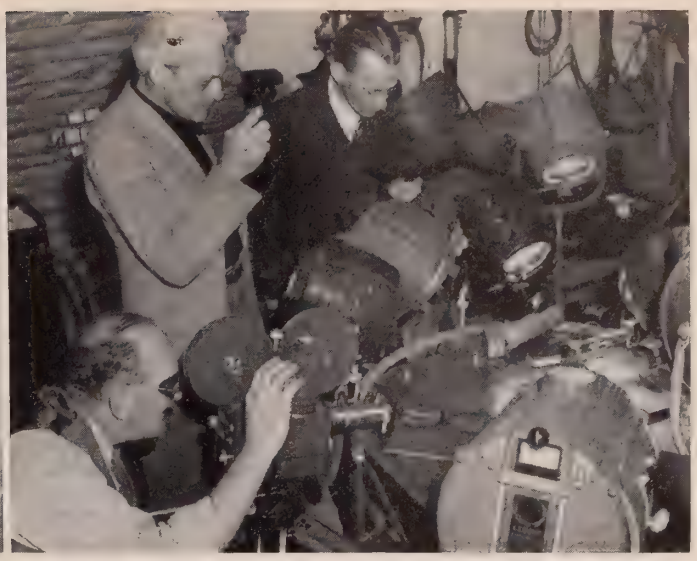
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● With his Cine Special in readiness for the take, Chang watches co-producer Blanding Sloan put a few last minute touches to the miniature Mount Calvary set of "The Way Of Peace."



● In the production of business films, today more subjects are filmed in 16mm. in one year than were filmed in 35mm. before the war.



● The production of industrial training films has been greatly advanced by the more practical and highly efficient professional 16mm. camera.



● In the field of religion, 16mm. has created a new horizon for educational use of films due to the low cost and easier use of this medium.



● Today the professional's 16mm. camera brings our neighbors closer, creates a deeper understanding of their problems than ever before.

16mm. Takes Over

How 35mm. Has Given Way To The More Practical 16mm. In The Film Needs Of Education, Religion And Business, And The Future 16mm. Holds For The Non-Professional

PART I

By ROBERT ALLEN

★ FOR THE amateur movie enthusiast and the veteran with war-gained film experience, opportunities in professional motion picture production are no longer restricted to Hollywood studios. There is a bubbling and boisterous "infant" of the film industry that has already grown out of its swaddling clothes. It is known as "16mm ."

For those who have wondered about the possibilities of turning the home movie hobby into profit, this article will attempt to give a broad and clear picture of the professional 16mm. film world today. Many movie amateurs, still photographers, and war-trained veterans already have found it an excellent business opportunity. Starting on a small scale, many are now firmly established as 16mm. production units with successful films to their credit. Others have discovered in the non-theatrical film industry a place for their skills as motion picture technicians and craftsmen.

More films are produced in 16mm. today than the Hollywood studios ever dreamed of making in 35mm. You may not see them at your neighborhood theatre but they are the "hits" at schools, churches, clubs, and industrial projection rooms. While Hollywood movies are produced chiefiy for exhibition in theatres and are made on 35mm. film, the substandard or 16mm. size has been taken over by the producers of indus-

● *Continued on Page 316*

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

BROOKLYN Amateur Cine Club's "Gala Night," held April 25th at the St. Felix Street theatre in Brooklyn, was a complete sellout. Demand for tickets far exceeded last year's event. Highlight of the program was the screening of five of the best prize winning films receiving national awards last year. Club has invited Ralph E. Gray of Mexico City to be its guest May 21st and to show his collection of prize-winning films on Mexican life.

★

NEW YORK City 8mm. Club's member Fred Furman is offering a roll of Kodachrome for the best vacation film to be made by a member from a previously prepared outline to be submitted for approval before the November 1947 meeting. This event is in addition to the club's annual contest.

★

LOS ANGELES Southwest 8mm. Club's April program featured a demonstration of record making for the disc-sound enthusiasts of the group by a representative from Decca Records. Guest book entries for this meeting indicated one of the largest attendances in club's history.

★

LA CASA —Stanley Midgley, winner of the Union Pacific Railroad's thousand dollar prize for his film on Utah parks, screened his picture April 21st before members of La Casa Movie Club, Alhabra, California. Member R. A. Battles gave an interesting demonstration of gadgets he has developed for bettering his movie hobby and screened pictures to demonstrate results obtained from them.

★

UTAH Amateur Movie Club, Salt Lake City, held its eleventh annual banquet at the Lion House on March 12. Prominent citizens, guests of the club, spoke on historical subjects and their aspects as movie making topics. The forthcoming 1947 Utah Centennial celebration was also discussed and a contest proposed for the best picture embracing the state or any phase of its colorful history.

★

MINNEAPOLIS —Some of the features which make the Minneapolis Cine Club one of the most progressive of movie groups in the country are the Film Clinic and the Question Box period which are conducted at each meeting. The clinic panel presents analysis of members' films previously submitted, offering constructive criticism beneficial to producers of the films and other members alike.

★

UTAH —Titling was subject of technical discussion conducted by member Bill Loveless at Utah Cine Arts Clubs' (Salt Lake City) April meeting. Title examples were demontsrated on the screen and a question and answer period held at conclusion of the discussion. Member Al Morton of this club, incidentally, is the inventor of the Bell & Howell Close-Up Attachment described in April issue of Home Movies.

★

METROPOLITAN Motion Picture Club, New York City, at its May 7th meeting, will have Frank Gunnell as guest speaker, who has promised an interesting illustrated lecture on cinematic composition. The June 4th meeting of this group will be given over to an informal showing of members' films. Both 8mm. and 16mm. projectors will be available as well as record turntables.

★

MICHIGAN Council of Movie Clubs has announced through its president, C. P. Rynbrand, that it will hold its annual convention in Kalamazoo the first week in June. The Kalamazoo Movie Club, together with the Long Lake Amateur Movie Club, will have charge of all arrangements for the convention. Secretary of the council is Mrs. Birdie Beisel, 1900 Union Blvd., Grand Rapids.

★

PETALUMA (Calif.) Cinema Club, meeting in the Petaluma High School building April 9th, had Reverend Lyman E. Jones as guest, who screened his 1100 ft. 16mm. Kodachrome picture on the Alaska Highway.

★

KENT (Ohio) 8mm. Club was host to Professor Brooks of Kent State University at a recent meeting at which time he gave an interesting illustrated lecture an camera lenses. An interesting highlight of Professor Kent's talk was the data supplied on use of shims and shim formulae in shooting titles and closeups.

★

ELKHART (Indiana) Movie Club with a membership of 52 active filmers will celebate its fourth anniversary next month. Meetings are held monthly at the local Y.M.C.A. Program Chairman Frank Hopkins, 715 Circle St., would like to contact other movie amateurs with good films available for future club programs.

★

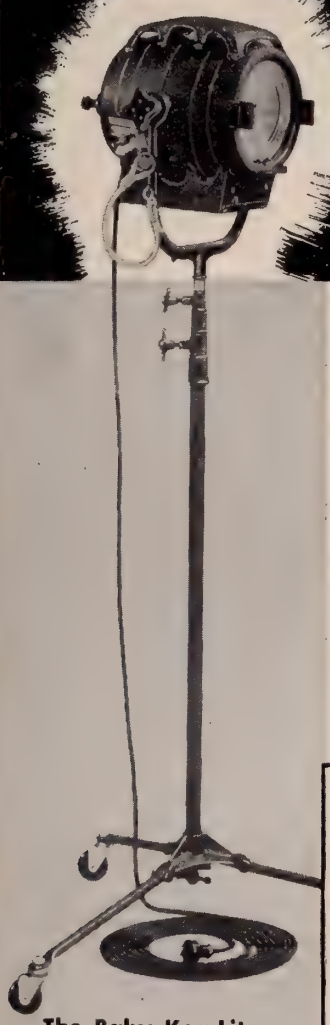
SCHENECTADY—The Movie Group of Schenectady Photographic Society, chairmanned by Harlan M. Webber,

• *Continued on Page 326*



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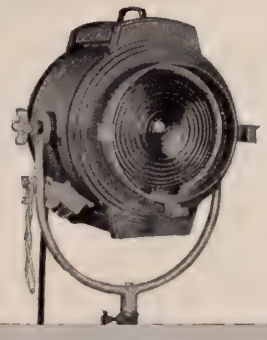


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Musical Medley is title of one of the latest Castle Films Music Albums which presents Mitchell Ayres and his orchestra playing the popular "McNamara's Band." The famous Deep River Boys also sing "Hark! Hark! The Lark!" and Walter Liberace appears in this medley performing "Tiger Rag" on the piano. Subject is available in 16mm. sound only through photographic dealers distributing Castle Films.



Man Who Found Himself, featuring Brian Ahern and Kay Francis supported by Henry Stephenson and S. Z. Sakall, is a full length feature produced by Universal Pictures. Ahern plays the bewildered victim of an hilariously complicated mistaken-identity situation; his double, met by chance, is victim of sudden death. Ahern, mistaken for the former, is caught in web of circumstances involving his double's wife, Kay Francis. Screening time, 70 minutes. Available on long term lease from Academic Film Co., 1450 Bdwy., N. Y. City.



The Oregon Trail is a 15 episode serial consisting of 31 reels 16mm. sound, starring Johnny Mac Brown and Fuzzy Knight. Film pictures heroic saga of the winning of the west with red skins, wagon trains, renegades, etc., making for colorful action and excitement. Distribution is by Commonwealth Pictures Corporation, 729 Fifth Avenue, New York 19, N. Y.



Rhumba Amalia, featuring Amalia Aguilar, popular Mexican dancing star, is one of 40 new Musical Comedies short subjects being released by Movie Of The Month Club, 1426 No. Wilcox Avenue, Hollywood, Calif. Each subject of the series is 100 feet 16mm. sound. List price is $5.00 per subject. Other subjects in series feature such stars as Rudy Vallee, Gertrude Niesen, Anny Jeffreys, and The Merry Men. Sale and distribution of these films is limited to members of the Movie Of The Month Club, now said to number over 12,000 members throughout U. S. and 21 foreign countries.

Christie Comedies—Some of the best of the silent days' Christie Comedies are now available in 16mm. from Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood 28, California. New descriptive folders on all film subjects are available for the asking.



The Daltons Ride Again, 7 reels 16mm. sound, is an entertainment subject suitable for general audiences. Featured are Alan Curtis, Lon Chaney, Kent Taylor, Martha O'Driscoll, and Noah Berry, Jr. On trial for his life, the last of the Daltons exposes the evil conditions that led to his family's desperate feud against their rough and tumble frontier society. Distribution is by United-World Films, Inc.



Fiesta, one of the few major productions available in 16mm. color, features Anne Ayars, George Negrete, Armida, George Givot, and Antonio Moreno. In typical Mexican setting, this gay story involves Ann Ayars as a Mexican beauty who returns home with Fernando, an American fortune hunter, posing as a Mexican. Her old sweetheart pierces his disguise, and sets things in motion which ultimately brings Anne back to him. This 5 reel subject screens for 45 minutes. Distribution is by Post Pictures Corp., 723 Seventh Ave., N. Y. City.



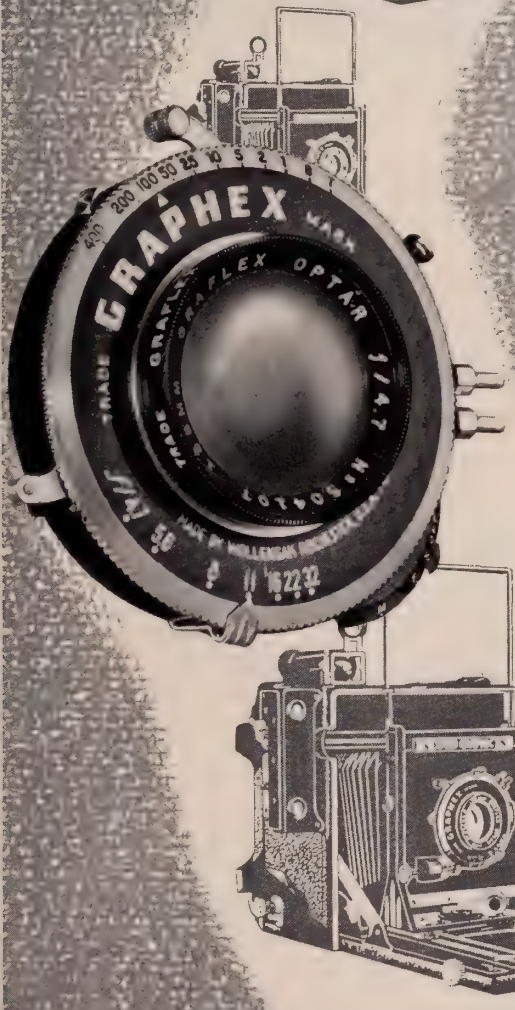
Blue Geese, 1 reel, 16mm. full color, sound, is the second in a series of hunt-

• *Continued on Page 322*

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Filming Action Under Water . . .

• *Continued from Page 291*

way is to conduct your practice routines the day before shooting. For "Underwater Spectacle" there were required several weeks of preparation, but for the average amateur, one or two days rehearsals will usually suffice. Another method is to practice in a different part of the pool or lake than the one where you intend shooting. Then, when actually taking your scenes, caution your swimmers not to thresh around unnecessarily.

No matter how much at home your swimmers are underwater, you will find they will require considerable practice to master pleasing expressions when going through their submarine acrobatics. If you want some excruciatingly funny shots, just don't mention anything about facial expressions, and you will get, without trying, some hilarious comedy effects, for the untutored underwater swimmer squints his eyes and balloons out his cheeks in a ludicrous expression.

But for more serious numbers, your swimmers will have to practice considerably on underwater "acting." First of all, they should be warned not to close or squint the eyes. Then, the mouth should be partly open. To do this without swallowing water, the

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- Castle's, Inc. 1529 Vine Street
- United World Films, Inc. (Successors to Bell & Howell Filmosound Library) 716 No. La Brea Ave. (38)

LONG BEACH
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- Hollywood Movie Supply 4279 Crenshaw (Zone 13)
- Rake Company 829 S. Flower St. (14)

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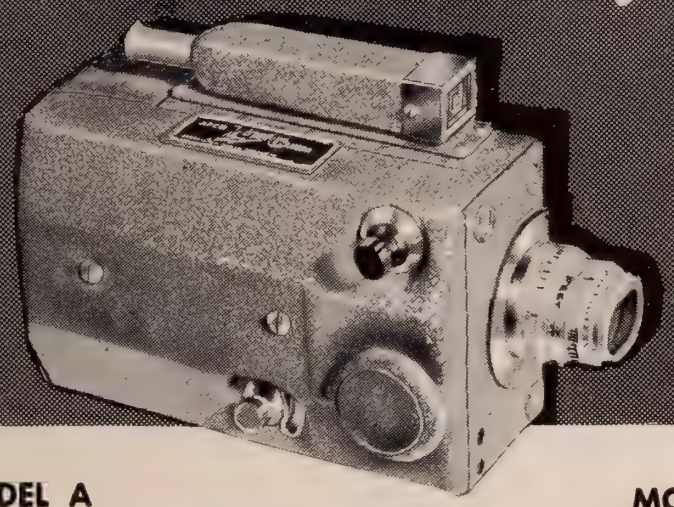
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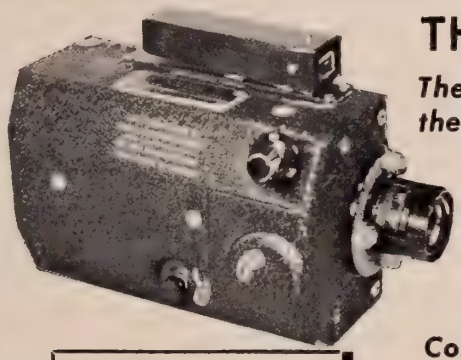
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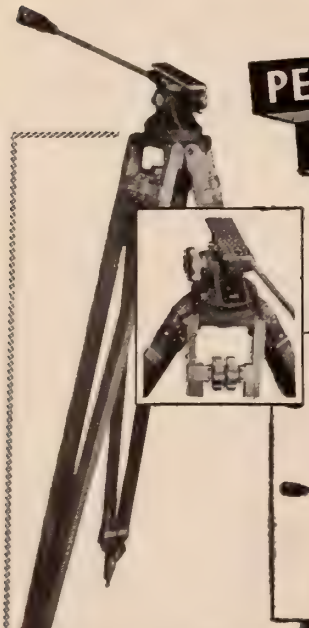
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swimmer clamps the tongue firmly against the front teeth, and slightly parts his lips, smiling a little. Then for graceful body action, long, rhythmic strokes of the arms, and a smooth flutter kick of the feet will gain the desired effect.

A single day's practice will generally enable swimmers to remain below the surface twice as long as they might do on initial attempts. And by being a watchful director you can determine unusual patterns for them in the aquatic routines, and how best to capture them with your camera.

But what if you like to do everything the easy way?

Okay. All you must have is a bowl of clear water, a sparse bit of seaweed, and a couple of minute fish. Use a square glass aquarium, such as are used for displaying tropical fish. Put sand in the bottom of the aquarium and toss in a few shells if you want to be elaborate.

Place one strong light just behind your camera and direct its light upon the aquarium. Locate your hula dancer or other subject ten or more feet behind the aquarium, and light well with extra spotlights.

Your camera should be one or two feet behind the aquarium, but not so distant that its range outspreads the width or height of it. Make certain that the seaweed or other decorative objects do not obscure your subject, but just nicely frame it. A little experimentation with this set-up will produce some shots sure to make your movie guests exclaim: "How did you *ever* do that?"

Another simple way to film amazing shots is simply to shoot the aquarium alone, then after winding back the film, double expose, using a neutral background. For instance: shoot approximately ten feet of the aquarium, with a black drape or cloth behind it and wind back the ten feet of film with the lens capped. Then placed one or more persons in front of a black background, and photograph whatever scene you wish to appear in this underwater effect, double exposing it over the aquarium shot.

If the performers move in slow motion, it will add more realism to the illusion of your subjects performing under water. Or, the second exposure of your performers can be shot at high speed, which will give practically the same illusion, when the doubly exposed film is projected.

There are many other illusions one can create, using this same procedure. For example, one may solve the difficult problem of transmitting to an audience, without explanation, that a dream or imaginative sequence is following.

To show that an actor is going into a dream, set your camera up over any body of water—a fish bowl or a lake—then take a pebble and toss it into the water. As it strikes the surface, start your camera clicking and catch the widening circles of ripples. Now, by either winding back the film in your camera, or by laboratory procedures, lap dissolve this effect over a close-up of your actor's dream-rapt face, and let the water effect continue as the actor's face fades out and his dream, or thought sequence, comes into focus.

Such trick shots with aid of a fish bowl can provide intriguing experimentation on days you are compelled to shoot indoors. And for vacation days in the summer, one can get many thrills shooting underwater sequences in pools and lakes—thrills of creating with some of your original ideas, effects that even the biggest directors in Hollywood may not yet have dreamed up.

Sound Camera . . .

• *Continued from Page 277*

vances the film to the takeup spool. This is mounted on precision ball bearings and is indicated at 1 in the diagram on page____. This roller was also mounted on an arm as it would be necessary to shift it each time when threading film in order to open the gate. Other rollers are indicated in the diagram at 2, 3, 4, and 5.

The filter or balancing wheel was machined from brass. It is 2½ inches thick. The wheel was mounted on the same shaft as the recording drum (6) and mounted on ball bearings. These, in turn, are mounted in a drum which fits a hole made in a mounting bracket. This, too, is adjustable to facilitate lining up film, so that the track will correspond with established S.M.P.E. standards for sound film recording.

To insure that the film will be maintained in close contact with the recording drum, a steel roller, covered with rubber, was mounted on a swinging arm that maintained pressure toward the drum by means of a spring. This feature also was insurance agains slippage of the film and "wows" which would invariably occur in the recording.

Recording lamp used is a standard Art Reeves "Line-O-Lite." Making the holder for this light was really one of the toughest jobs of the conversion project. Indeed the success of the conversion depended upon the accuracy with which this part was machined and placed within the case. The first step was to bore a piece of bronze, making the inside diameter about 1.010 inches, or slightly larger than the 1 inch diameter of the lamp. The end of the bore terminated in a radius to fit the end of the lamp. The tube was then ma-

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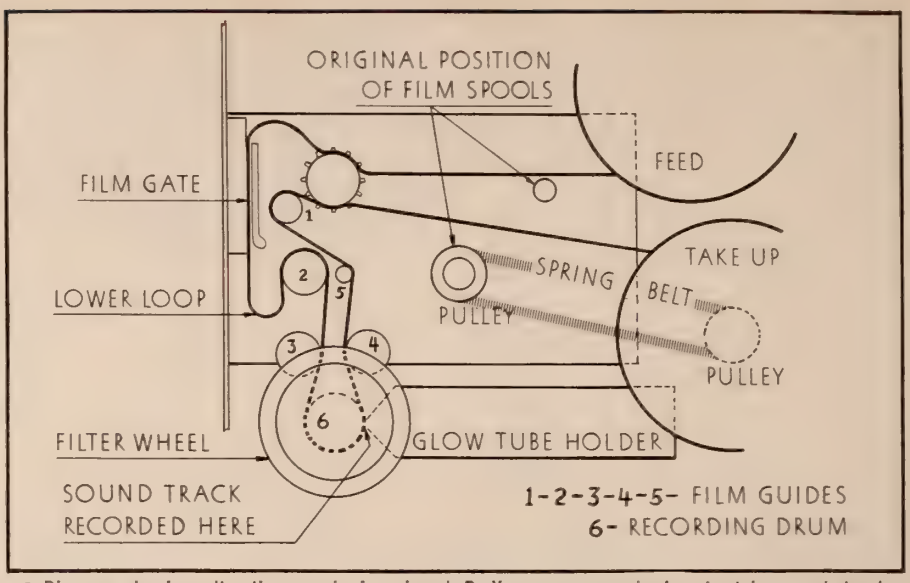
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• Diagram showing alterations made in original De-Vry camera mechanism to take sound head.

chined on the outside to a diameter of 1-5/32 inch. It was cut off, then turned around and trued up. The closed end of the tube was pierced with a drill, making a hole .070 inch in diameter. End of tube was then turned off at a 15° angle down to within ⅛ inch radius of the end. This is shown as the glow tube holder in diagram.

The tube was then clamped in a toolmaker's vise and mounted on an angle plate set at 15°. A slot .070 inch wide and 1/16 inch deep was next cut on center. Then, without removing tube from the vise, it was shifted 30° the other way and the same procedure followed. Thus was produced a slot on each side, meeting in the exact center where the .070 inch hole had been drilled.

Two slides were then machined from gage stock and hardened. Then they were ground to fit the slots machined in end of the tube. The ends were ground on an angle or double beveled, like a knife edge, so that when the slots meet in the center, only the sharp edges are in contact. The slides are held in place by one screw which is so positioned that it bears on the top of each slide, holding them permanently in place after adjustment.

After slides were assembled before the slit in closed position, a small radius, conforming to size of the recording drum, was ground across and parallel with the slit. Object of grinding is to bring slit as close as possible to film without danger of contact, either with the slit assembly or with any particles of emulsion or dirt that might gather there in course of use.

The mounting for the sound system was machined from aluminum and may be seen in the photograph showing interior of the camera. This piece was bored on the mill to a close work fit. For the tube, a clamp was fitted around it and locked in position. Then a 5/16 inch hole was drilled and reamed through both the mounting and clamp, leaving the tube and clamp free to be moved forward or backward in adjusting operations, but not to turn. This lateral movement is necessary in loading film in the camera. A set screw, pre-adjusted, insures tube being returned to correct position after film has been threaded.

In order to correct the slit for azimuth it was mounted perfectly level in the mounting. A small electric lamp was inserted in the tube which cast an image of the slit on a small screen by means of a projector lens held before it. Thus it was a fairly easy matter to get the slit adjusted for the proper opening required for good recording.

Using Plus-X type film in the camera, I find that the correct opening of slit for reversal processing to be .0015 or one and one-half thousands of an inch.

Next month I shall describe the addition of the motor, the formula for finding the correct pulley sizes, and some of the results I have had in using the camera.

Animated Graphs . . .

• *Continued from Page 290*

Scene 4: Insert: Of production chart with columns hovering at the "Shameful" level. Ponderosa column remains blank.

Scene 5: Med. short shot: Action of scene 2 resumed with gardener shaking head in disappointment. Finally he makes a decision. Fade out . . .

The second sequence dealing with the preparation of the plant stimulants in the laboratory began with scene No. 6 in the scenario, as follows:

Scene 6: Medium shot: Gardener in laboratory measuring and mixing fluids.

Scene 7: Medium closeup: Of fluid being poured into jug marked "Speedup."

Scene 8: Closeup: Of "Speedup" label on jug.

Scene 9: Medium shot: Same as scene 6, but from a different angle.

Scene 10: Medium closeup: Fluid being poured into jug marked "Slowdown."

Scene 11: Closeup: Two jugs—one labeled "Slow-down" and the other labeled "Ripener."

Scene 12: Medium shot: Fluid being poured into jug labeled "Ripener." As jugs are being picked up, scene ends in a fade.

The third sequence, starting with scene 13, returned to the locale of the first sequence, and the continuity was maintained by an immediate insertion of the chart in closeup.

Scene 13: Medium shot: Gardener in tomato patch; looks again at ledger, then at plants.

Scene 14: Insert of chart—same as in scene 4.

Scene 15: Medium long shot: Gardener closes ledger, then picks up jug marked "Speed-up" and pours some of the contents around stalks of two or three plants. Then steps back a few paces to watch results.

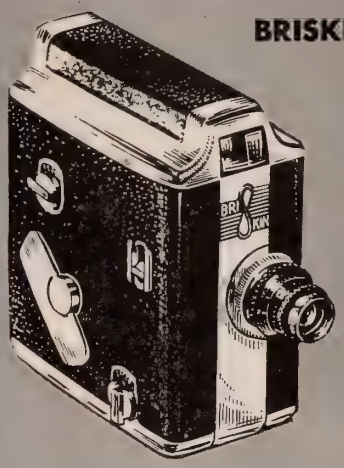
Scene 16: Medium shot: Gardener suddenly drops jug, grabs a bucket lying nearby, and rushes into tomato patch and starts picking tomatoes. Bucket is quickly filled and he rushes out of patch to empty it. (This is filmed at 8 f.p.s. speed to gain the fast, comedy action.)

Scene 17: Long shot: Of Gardener—same action as in scene 16. He's picking tomatoes at normal speed, then carries out a bushel basketful. Fade-out.

Scene 18: Insert: Of chart—"Oxheart" column is zooming to the top. "Baer" and "Globe" remain at "Shameful" level and then move to the top where they move up and down erratically with "Oxheart." "Ponderosa" remains inactive.

The Insert of Scene No. 18 summarized the action of the third sequence and introduced the problem of the fourth sequence. The other sequences followed along similar lines employing the other chemical stimulants. The live action arrived at a very deliberately paced final scene wherein a Cæsarian operation was performed just out of the frame on the Ponderosa. The last scene was an insert of the chart recording the triumph of the persistent gardener. While all of the columns on the chart danced rhythmically at the tops of their stems, a transparent end title dropped into place before the final fade out.

It will be noted that the chart or graph served to summarize and emphasize the live action in each sequence. Too, by depicting their reactions, the moving columns tended to bring to life the otherwise static plants. But most of all, the graph provided the continu-



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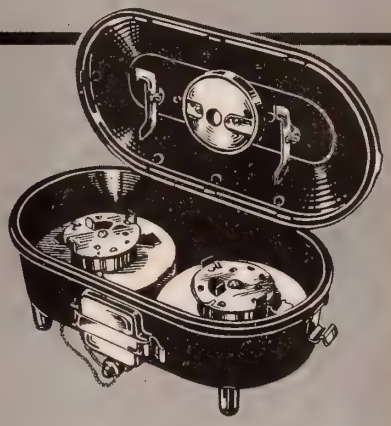
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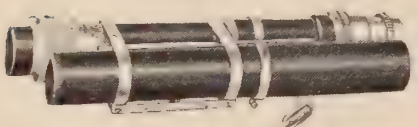
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ity, for the gardener's real story problem was to get the columns to move according to his wishes. The sequences of live action were disposed to solve that problem.

Obviously ordinary methods of animation could not be used for a chart of the kind required. The mercury columns were obliged to retreat as well as to advance. Moreover, the author was not interested in the tedious, time consuming business of frame by frame animation.

Therefore, a graph with suitable lettered captions was drawn on a 4" x 5" sheet of cardboard. The stems of the thermometers were cut out. The face sheet was glued to another 4" x 5" backing sheet with strips of thick cardboard between the thermometers to act as spacers and to provide grooves in which the columns could move. Narrow strips of cardboard were cut and blackened for about half of their length. By moving the strips up and down in their grooves the columns could be made to rise and fall. Rubber bands connected each strip with the titler frame support, and the columns could be made to "dance" by alternately pulling and releasing the tops of the strips.

Graphs with moving parts need not be confined to thermometer types. A line graph is probably the simplest to construct and the easiest to operate. It need consist of nothing more than a sheet of cardboard of a size to fit the titler and ruled and captioned to show the proper values. A piece of darning cotton brought to the face of the chart through a small hole punched at the zero point will become the line. Movement of the line can be obtained by wrapping the end of the darning cotton around a small piece of iron wire and manipulating the wire by means of a horse-shoe magnet held behind the card. If it is necessary for the line to change direction sharply at one or more points, it can be accomplished by inserting the point of a pin through the card where the change in direction is required.

Another type of graph which can be animated easily is the segmented circle. In this case, cut from cardboard two segments of a circle, each segment greater than 180 degrees. Blacken one segment and mount it with one edge in front and the other edge behind the radial edges of the blank segment. Punch a hole through center of the white segment and the mounting card. Attach a rivet to the center of the black segment, push it through the hole, and attach a wire handle to the rivet with a drop of solder. By turning the handle the black segment can be made to revolve and move behind or in front of the white segment and thus increase or decrease its proportional value.

With a little imagination you can prepare many devices of a similar nature. Some may be table top sets such as the movement of a tiny steel automobile on a map as a travel indicator, or rising columns of colored liquids in captioned and graduated test tubes, etc. These are charts within our meaning, in that they present concentrated information.

For the very reason that charts and graphs are capsules of concentrated information, indiscriminate and excessive dosage will guarantee nothing but boredom for your audience. But if you use your charts with a fair amount of ingenuity and a reasonable amount of wit, they can add much entertainment value to your films.

Story Telling With Special Effects . . .

• *Continued from Page 279*

sequence are reversed on the screen, and appear to take place much faster than they did in reality. Examples:

An airplane lands tail first at a terrific rate of speed.

As a bonfire blazes, the quantity of fuel in it grows steadily greater; the effect is enhanced by speeding up.

A diver leaps out of the water feet first onto a springboard with startling rapidity.

1-B plus 2-A; Result: Action appears normal on the screen, but we have the convenience of being able to stage dangerous stunts backward and at reduced speed. Examples:

A character is run down by an automobile; if this is done backwards for safety, the tempo is likely to be slow; altered camera speed corrects this.

The hero's head is rocked by a terrific blow to the chin; if done in reverse, undercranking will help to give it the desired speed and snap.

A sunrise is made to appear a sunset. What might otherwise be rather static can be given animation by undercranking, making the changes in the sky more evident, and accelerating any cloud movement and the like.

A shot from the rear platform of a train gives the illusion of a shot made from the front; altered camera speed will make it appear that the train was roaring along at breakneck speed.

1-A plus 2-B; Result: Motion and sequence are reversed on the screen, and appear to take place much more slowly than they did in reality. Examples:

An airplane lands tail first at a

slow, dreamlike rate of speed.

A pool of milk and broken glass slowly pulls itself together into the shape of a milk bottle and raises into a boy's hand. The slow motion effect makes the whole thing more easily visible and more mystifying.

A child slides uphill slowly on a sled or toboggan.

A driver rises slowly, feet first, from the water and slowly floats through the air to the springboard.

A heap of debris in the air settles slowly to earth to form an intact building; at normal speed, the explosion filmed in reverse would take place so briefly that much of the effect would be missed. Slow motion gives time for the effect to register with the spectator.

1-B plus 2-B; Result: Action which had to be staged in reverse and at too high a rate of speed is made to appear normal or more effective. Examples:

Fish leap out of the water into the angler's hand. When this is staged in reverse, the thrown fish move too quickly to be easily visible. Slow motion lets us see what is (supposedly) happening.

A knife is thrown at the hero's head, and sticks in the wall near him. Staged in reverse, the knife travels too quickly for us to be aware of it until we see it in the wall. Slow motion permits it to register as it travels across, hightening the effect.

A man catches a tray on which are loose dishes. Here again, the thrown tray travels too fast for good visibility. We cannot alter the laws of gravity, but slow motion will make the tray "float" as we want it to.

This covers broadly the effects which may be obtained by the use of the two in combination. Further effects are possible with the two used one after the other, but we shall avoid this complication for the moment.

Our next pair is Reverse Action and Stop-Camera. We found seven effects possible by the use of Stop-Camera—making something disappear, making something appear out of nowhere, something changes into something else, a great quantity of objects go into or come out of a limited space, time relationships are altered, spatial relationships are altered.

Since all of these are effects of comedy or fantasy, they are most useful in conjunction with the type of Reverse Action which we have called 1-A, which makes the action go backward. This suggests such combinations as the following:

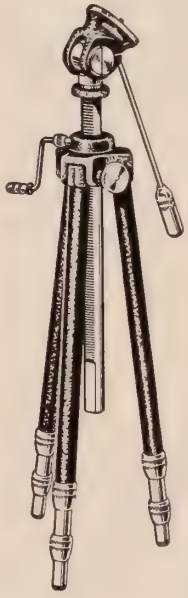
A driver leaps out of the water, feet first, onto a springboard, then disappears into thin air.

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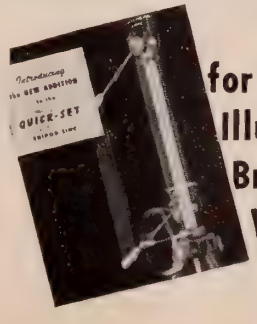


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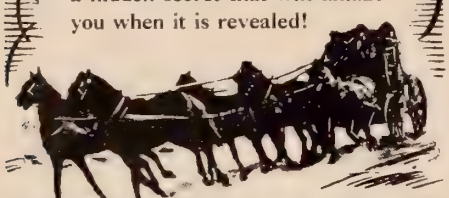
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first, and thirty or forty people come out of it.

A child slides uphill on a sled. It disappears behind one house, then reappears from behind another at some distance from it without crossing the intervening space.

A cloud of smoke is inhaled by Uncle, who blows it back into his cigar. The cigar changes into a teething ring. Uncle looks at it disgustedly and throws it away.

The possible effects in this case are almost unlimited, but this will indicate the pattern.

Next in line comes the pair, Reverse Action and Animation. We need not linger over this at great length, because the advantage of using the two in combination is mainly one of occasional convenience rather than the possibility of new and broader effects. If, for example, we wish to show a line on a map, with the line disappearing bit by bit, it may be more practical to *add* to the line bit by bit and film the whole thing in reverse.

The combination of Reverse Action and Superimposition is a bit more fruitful in this respect, since it offers us definite possibilities of comedy and fantasy. Superimposition is largely a matter of portraying ghosts, dreams and thoughts, and many of these may be given added effect by a well chosen bit of reverse action. For example, we might introduce, for comic effect, an eccentric ghost who does everything in reverse. Or, we may show a slightly "Dumb Dora" character visualizing the possibilities of doing something in reverse, then get added laughs by showing the mess he or she really gets into when it is tried.

Reverse Action and Split-Screen techniques, used in combination, have possibilities. Split-Screen is No. 6 on our list, and since we have two quite distinct types of it, we shall call these 6-A and 6-B. The first of these, 6-A, is the technique of showing the same object or person twice (or even several times) on the screen at the same time, and this makes possible a variety of novel effects, chiefly comic. If we are showing one actor playing two roles, the one character may be doing something normally while the other does everything backward. Or we may be showing a "before and after" sequence; say, a child with hiccoughs. We make the hiccoughs visible and dramatically effective by having the child chew a wad of bubble gum, so that each "hic" produces a convulsive bubble. After the application of any suitable home remedy (and there are a million of them), the hiccoughs go in reverse; instead of blowing bubbles, the child now convulsively inhales them. Done with split-screen technique, for the "before and after" effect, the results might easily be very funny.

The second kind of split-screen, which we shall call 6-B, offers greater possibilities. In 6-B, instead of showing something twice, we use the matte-box method to bring together on the screen things which otherwise it would not be safe or even possible to bring together. This makes it possible to have one character in one portion of the scene doing something in reverse, while other characters, also on the screen, are acting in normal, straightforward sequence. Such things as the diver rising out of the water, the pool of milk which reassembles itself into a milk bottle, and the like, become more convincing and much more mystifying if at the same time other persons in the scene are doing things which obviously are *not* filmed in reverse. With a matte-box, and a little careful timing (either by stop-watch or footage counter) this is not impossible nor difficult. Furthermore, our reverse action may be made to appear to be taking place under very dangerous circumstances, by splitting the screen and exposing in the other half a busy street far below, a dangerous animal or serpent, or any type of menace, comic or dramatic.

The next possible pair is Altered Camera Speed and Stop-Camera. This has several possible angles. There is no particular relationship between Stop-Camera and Time-Condensation, since the latter involves stopping the camera between frames anyway. However, speeded-up action and slow motion offer more interesting combinations. As we have seen, speeding-up action is usually employed for dramatic effects which it is easier to stage at slow speed, then make appear normal on the screen by undercranking. Since this is usually employed for rather violent action—fights, accidents, crashes, and the like—the use of Stop-Camera gives us considerable opportunity to enhance the effect by causing certain things to appear, disappear or change at the crucial moment. In the case of an accident staged at slow speed, for example, we may carry the action up to the moment of impact, stop the camera, muss up the victim suitably (or even substitute a dummy if this is necessary) and carry on from there, giving the impression of one unbroken chain of catastrophe. Or, we may remove something while the camera is arrested and create the illusion that it has been crushed or destroyed.

For effects of fantasy, we may be about to crash into something which disappears at the last split second. In the case of slow motion and Stop-Camera, the possibilities are a little less clear-cut. The principal effect which suggests itself is that of having a scene proceed in normal tempo up to the

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point where we stop the action and the camera, then at this moment switch the camera over to 32 or 64 frames per second, set the diaphragm accordingly, and carry on from there in slow motion. Or vice versa, of course. Also, scenes involving mysterious disappearances, appearances and transformations might be given an added dream-like quality through the addition of slow motion.

Altered camera speed has no discernible relationship to Animation, but it has possibilities in connection with Superimposition. Since Superimposition is used for ghosts, visions, thoughts, ideas passing through a character's mind, and the like, slow motion can do much to add a dreamy, floating quality to the vision. Or the dreamer might be shown moving about in slow motion, with the dream proceeding in normal tempo, producing a curious contrast. Speeded-up action is less useful in Superimposition, though it would serve occasionally for an effect of nightmare. or the like. Also, if we wanted to show someone frightened by a ghost and whizzing out of sight at an impossible rate of speed, we could shoot the ghost in normal or slow motion, and undercrank on the "solid" character so that their flight takes on a jet-propelled quality.

Altered camera speed and Split-screen have numerous possibilities to offer. Suppose that we wish to show two views of the same machine side-by-side on the screen. It would be highly effective to have one view show the machine operating normally, while the other is slowed down so that we may study each movement. Dangerous stunts may be made particularly effective. We may have two men fighting. They go through the motions of slugging each other slowly, while we undercrank to make it appear realistic on the screen; further suspense and danger are added by using Split-Screen technique to make ti appear that all of this is happening on a narrow ledge high above the street, or on the edge of a cliff (the street or cliff actually being shot elsewhere, thanks to the matte-box). If one actor is playing two characters on the screen, there are comedy possibilities in overcranking on the one and undercranking on the other, so that the one character moves briskly and jerkily and the other smoothly and dreamily.

Our next pair, Stop-Camera and Animation, has nothing to offer, since Animation is itself a continuous series of "Stop-Cameras." Stop-Camera and Superimposition is another matter, however, and each has much to contribute to the other. In the case of ghosts and visions, sudden appearances, disappearances and changes can do much to enhance the spooky effect, or we may



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have the ghost make mysterious passes at a solid object, and presto! it disappears! With the aid of Stop-Camera, we may make a whole parade of ghosts come out of a small chest. The same range of fantasy is applicable to dreams of all sorts, including daydreams.

Stop-Camera and Split-Screen have numerous possibilities when taken together. We may have a character disappear behind a tree only an inch or two in diameter (if the tree coincides with the dividing line in the matte-box), stop the camera, and have them reappear, apparently an instant later, in a completely different costume. An actor playing two parts can cause one of his "selves" to appear or disappear suddenly.

Animation and Superimposition can lend variety to animation effects. If we are animating dolls or puppets, for example, we may actually introduce a "ghost" doll. It will merely be necessary to expose each frame twice, once with the ghost and once without. Some means must be provided of returning the doll to the same exact position each time, although drawings will be simpler. It may be necessary to rig up an auxiliary shutter in front of the lens, in order to make two exposures but only advance the film one frame. If hand cranking is used, the lens may be covered and the film moved back one frame.

Split-Screen does not have too much to add to Animation, but it would occasionally make it possible to show animated dolls, household objects, or the like in one half of the screen and normal screen action in the other half, resulting in some odd trick effects. Similarly, in this way, dolls could be shown in the same scene with actual buildings, street shots, and the like. If desirable for any reason, a doll could play two parts in this way. Probably the most interesting application, however, is the possibility of real action in one half of the scene and "synthetic" animated action in the other half.

Superimposition and Split-Screen as a combination offer a number of intriguing possibilities. We may have twin ghosts, both played by the same actor. A ghost may perform hazardous stunts in apparently perilous locations. The ghost may be made to disappear each time he crosses beyond a certain part of the scene, then reappear when he returns. By splitting the screen horizontally, we may have the ghost's head leave his body and start across the room; the ghost rushes to catch up with it and again becomes "all in one piece."

We have suggested here only a few of the thousands of story-telling possibilities in these tricks when used in combination. By combining three tricks in one, further possibilities unfold, but enough has been outlined here to suggest the inter-relationships which exist. Before completing this series, we shall combine some of the effects enumerated into short scenarios, indicating how Story, Camera and Editing can unite to make trick films which also will be good films.

Movie Analysis---"Sea of Grass"

• *Continued from Page 289*

There are other sequences in this picture which offer camera suggestions for the amateur. Toward the end, for example, there is a rather lengthy passage which serves as a transition spanning 20 years of time. It is a montage sequence worth the amateur's study because of the cinematic tricks employed. The basic device used was an interchange of letters between Harry Carey of the cattle town and Katherine Hepburn, then in St. Louis. Hepburn is shown at the postoffice where she has just received a letter from Carey. Eagerly opening it, she reads it aloud and as she does so, the screen image dissolves into shots showing what the letter describes.

Then Carey is shown reading aloud a letter which he has just written, and again the screen visually discloses what words of the letter relate. Between these letters, years of time are bridged — demonstrating a very effective use of the montage medium.

During this extended sequence, there are individual sections which are complete montage units in themselves. We see the farmers arriving to settle the land; the prosperous farms they develop and the rich wheat crops—and then the devastating drought. Within the space of a few brief shots, this phase of the story is quickly and effectively told.

Such montage treatment affords the movie amateur endless ideas on how he, too, may express an event or happening briefly but effectively. Presentation of the drought sequence of the picture is particularly interesting. The opening shot shows the fertile top soil of the land being picked up by the wind sweeping across the open country. Another shot shows the drought-struck farms, the parched crops. There are effective closeups of the parched heads of undeveloped wheat, of the dried, cracked soil studded here and there with the bones of cattle that perished there. Here is dramatic camera treatment that shows the value of carefully planned shots in the skillful editing of a story.

Another example of fine pictorial

treatment is the sequence depicting the clash between the settlers and Tracy's cattlemen. The farmers are shown settling the land. In an extreme long shot, we see one group of cattlemen descending upon the farmers and then in another long shot, a second group aimed on converging upon the hapless settlers. There is skillful cutting back and forth that keeps the suspense mounting until finally we see farmers and cattlemen meet for the denouement.

The serious amateur, of course, will probably never have opportunity to undertake a picture making assignment as vast as *Sea of Grass*, but he can adapt some of the techniques of this picture in producing his travel and vacation films, or films on any outdoor subject; for in the main, the chief attributes of this picture are the artistic and unusual pictorial accomplishments of the cameraman.

Backwinding 16mm. Magazines...

• *Continued from Page 289*

small gear in the recess of the magazine, as indicated by arrow in Fig. 4. It has been found that the simplest way to make a thoroughly effective key for this operation is to take a short length of hardwood dowel and press-fit it over the gear. Use a piece of 5/16 inch dowel about 1½ inches in length. Drill a 7/32 inch hole in one end to a depth of ¼ inch. The size of this hole is extremely important! The diameter must be exactly 7/32 inch in diameter and accurately centered.

The next operation is a delicate one and the ensuing directions must be followed to the letter or the magazine may be ruined. Obtain a fibre washer ½ inch in diameter and ⅛ inch or more in thickness. Place this washer flat on the film sprocket so that it does not touch nearby rollers or stud. Then insert the prepared dowel in the gear recess on opposite side of magazine and hold it in place vertically. Grasp magazine in left hand, hold fibre washer in place with first finger, and the dowel in place with right hand. Place this combination in a vise so that the fibre washer presses against one vise jaw and the free end of the dowel rests squarely against the opposite jaw.

Holding everything in place with the left hand, begin to close the vise gently, turning the handle with the right hand. Make sure that the fibre washer is touching only the sprocket face and no other part of the magazine or its mechanism, and that the dowel is at right angles with bottom of the magazine. Gently close the vise about ⅛ inch, watching carefully so that nothing gets out of line. Under no circumstances should you use a hammer or otherwise try to force the dowel in the press-fitting operation. If you do, it

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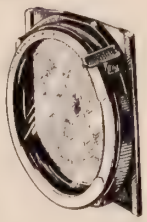
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will result in destroying alignment of the magazine mechanism, rendering it useless.

Careful procedure will result in forcing the dowel over the small recessed gear which causes impressions of the gear teeth to form in the hole drilled in one end of the dowel. After the required pressure has been applied, the vise may be opened and the magazine and dowel removed. Gently wiggle the dowel to remove it from the gear. Thereafter, it may be fitted over the gear as often as necessary to effect a winding of the shaft to which the film sprocket is attached.

The reader should be reminded again that the magazine can easily be ruined in this operation unless extreme care and patience is exercised in the foregoing operations. So, don't hurry; take plenty of time; line up everything carefully; be exact with your measurements; and have the hole the correct size. If you do all these, no trouble should be encountered.

Now we are ready to prepare a magazine loaded with good film—color or otherwise—for backwinding. Take the aperture plate from the test magazine and insert the strip of paper behind the spring, as described above. Take your good film magazine and this aperture plate into your darkroom, remove cover from the magazine, replace the aperture plate with the prepared plate and replace the cover.

There is a trick to replacing the cover that will also take a little practice, with the test magazine, to master. For one thing, the footage counter must be held in the "50 ft." position while the cover is being placed on the magazine. Here is one method for doing this successfully: With the cover held in the left hand, rotate the footage counter disk counter clockwise until pin strikes the stop. Figures on dial will now show the figure 50. Next, place forefinger of right hand on small shiny button near footage window. Press firmly which will prevent meter from turning while cover is being fitted into place. After cover is secured, release pressure on the shiny button, replace screws, and replace the protective tape. Not until this last step is complete should you turn on room lights. The magazine is now ready for use in the camera.

The piece of paper may be left in the magazine until the full 50 feet of film has been exposed; but to avoid any possibility of film jamming this procedure is suggested:

Suppose you wish to backwind 30 frames; backwind another five frames—35 in all—then, while the backwind key is still in place, advance the film forward for 5 frames which will reestablish the loop.

To make a backwind operation, after the desired footage has been shot, remove magazine from camera, insert the backwind key in the gear recess and rotate clockwise for the desired number of frames. Before doing this however, be sure the slide is covering the aperture so that the film will not be exposed to light during the backwind operation. Each revolution of the key winds back six frames. Five complete turns will backwind thirty frames. After the backwind operation, replace magazine in camera and continue shooting as before.

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Movie of the Month . . .

• *Continued from Page 284*

such as embossing owner's name in gold on pens and pencils; also gold embossing of books, billfolds and other leather goods. Sharp closeups show the procedure of embossing a pen. After owner's name is set in type and inserted in the embossing machine, a few minutes are allowed for the type to be heated electrically, then an initial impression is made on the pen barrel. The camera shows how a sheet of gold leaf is then placed over the pen and a second impression made over the first to "set" the gold leaf in the type impressions. Lacquer is then applied over the embossing to preserve the gold and minimize wear.

The closing sequence is devoted to showing how leather goods are embossed by the same method.

Davis used a Bolex 16mm. camera equipped with an Eastman one inch f/1.9 lens and a Wollensak f/4. telephoto. Eastman Super-X and DuPont Pan film were used for the pictorial sequences. Titles were filmed on black and white positive.

All shots were made with the camera tripod-mounted, and quality of the photography shows it. The only dolly shot used was made by placing a chair on a four wheeled freight truck. Davis sat on the chair with his camera as an assistant moved the truck. The slight wobble evident in this shot is due, Davis explains, to the uneven floor over which the truck travelled.

For the long shots of clerk and customer at the store counter, Davis used two No. 4 photofloods in reflectors for illumination. Number R-2 photofloods were used to light up the workshop scenes filmed in closeup. Except for the long shots in which he appears, Davis operated the camera himself, locking the starting button and then entering the scene. This meant, in most cases, focusing the camera on the workbench area, then sitting before the bench and merely turning momentarily to stop and

start the camera between each take.

The lead titles were made on a proof press — that is the lettering was so printed; but the art work was added later by hand. The subtitles were also press-proof printed, black on white, then shot on positive film, which was developed to a negative. Davis secured excellent contrast in these titles indicating accurate exposure and skillful developing of the film.

Home Movies' editors take pleasure in singling out this film for the Movie of The Month award for May.

Animating The Hula . . .

• *Continued from Page 287*

eyes the hula dancer virtually came to life and danced for me as had the hula dancers in Hawaii a few months before. Out on that barren sand pile in the Pacific I had recreated a small bit of the culture of Hawaii.

As yet my dancer was only a light pencil drawing that danced and swayed as if to the music of Hawaiian guitars. Now it was time to give her beauty and color so she would seem real and alive when photographed and then projected on the screen. First I inked in the pencil lines of the drawings with india ink. Then, after the drawings were all inked in, I was ready to add color to them. Out on that lonely coral island, where the only inhabitants other than men were the moaning birds whose cry at night reminded one of a person suffering pain, there were no department stores or artists shops where one could buy paints and brushes to fit his fancy. I had one set of watercolors and some powdered colors that were intended to be used like poster paints, and a well worn paint brush with which to color my pictures. The poster paints were opaque and thus would cover up the inked lines of my drawings. The watercolors would vary in color intensity from one picture to the next unless I was extremely careful in applying them. I decided to try the watercolors and after a little experimentation, I was able to apply them on the drawings without any variation in color intensity.

After many patient weeks, working hour after hour in a quonset hut under the hot equitorial sun, I finished the task of watercoloring all the drawings and now was able to flip the sheets again and see my hula girl in color as she danced for me. But still there was something missing. She danced on a plain white background. My hula dance needed a colorful Hawaiian background before it would be complete. This, I decided, could be accomplished only by cutting out each drawing of the dancer so the background could be





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placed in back of each drawing and the two photographed together. But the dancer had also to be attached to the paper she was drawn on so her picture would register accurately from one frame to the next. I solved this problem by cutting out all of the figure except her feet which I left attached to the bottom of the paper. Then the bottom of each sheet of paper was painted with poster paint the same color as the ground in the background drawing placed behind the dancer cutouts. After this was completed, the drawings could be placed in front of the background and one could hardly tell where the paper had been cut.

Now that I had all of my hula dance drawings, 270 of them, finished and cut out, they were ready to be photographed. Since the Pacific war was still going strong, as evidenced by the number of wounded that were flown through in hospital planes every day, my hula girl had to wait many months before she would make her debute on the screen. Cameras were forbidden on the island and unexposed film could not be sent through the censors. So my cherished hula movie, on paper, spent two years waiting and flying from island to island in a footlocker before it was finally screened before an audience back home in the states.

The war ultimately came to an end, and within a few months after VJ day I was back in the States with a brand new Bolex 16mm. camera and my drawings of the hula girl. I built a portable stand for photographing the drawings, as shown in one of the photos on the page on which this article begins. This is similar to a titler except that the title board is fitted with pegs to take the holes in the sheets of paper on which I made my drawings. These alignment pegs were necessary, of course, to insure that my drawings would be accurately lined up in relation with one another as they were photographed one by one in sequence.

The background drawing was placed on the pegs first. Then drawing number one was placed over the background and the camera operated to photograph the combination the required number of frames, previously determined in my animation schedule. Within a comparatively short time all of the 270 drawings were photographed and the animated movie of the hula dance now was on film.

When the film was processed and returned to me, I found the picture everything I had hoped it to be. My calculations for the degree of movement advance between drawings had been surprisingly correct and, as a result, the action on the screen is exceedingly smooth. The entire picture runs a little less than a hundred feet, but it has proven a delightful bit of screen entertainment.

Any movie amateur with any degree of skill as an artist or cartoonist can accomplish the same thing, using similar equipment. The most important thing is patience, and plenty of it. But as a project to occupy leisure time, it will repay many fold those who attempt it.

16mm. Takes Over . . .

• *Continued from Page 297*

trial and educational movies—the non-theatrical film world.

Non-theatrical movies have been made for years but never in such quantity as today. It is estimated that in the past three years, six times as many 16mm. professional movies have been produced as in the previous thirty years of movie history. They are being made in sound and color—Technicolor, Kodachrome, Cinecolor—or black and white. They vary in length from one minute "spots" to feature length movies.

Like many another new industry, the new 16mm. industry is primarily a war product. The greatest factor in the present day mushrooming of the non-theatrical film world has been war time experiences. The armed forces discovered that the most effective means of quick training and indoctrination was motion pictures. More than five thousand educational films were used by the armed forces. An equally large number of strictly entertainment movies were shown. Because 35mm. projection equipment is large, heavy, and unwieldy, the smaller size was adopted. Movies were either produced in 16mm. or else made in 35mm. and reduced to the narrow gauge for distribution. Wherever our troops went, 16mm. movies followed.

Industry during the war faced an equally urgent need of training skilled workers. The old time methods of lectures and charts were abandoned or heavily supplemented with 16mm. films that vividly showed the operation of a particular machine or detailed a specific industrial process.

Results of such visual training have been carefully studied by the nation's leading educators and business executives. Motion pictures are conceded to be the best medium for implanting ideas. As an entertainment feature, the 16mm. film has proved its value beyond a doubt. As a result, the non-theatrical movie industry is taking up where the armed forces left off.

The reasons why 16mm. film will continue to replace 35mm. in this field are mainly factors of production and of distribution. Production is a matter of cost. The manufacture of a picture in 16mm. is less expensive than in 35mm. The cost of film stock is lower, the equipment is cheaper, fewer technicians are needed, production methods are simpler, labor and overhead costs are less. Since these movies are not made for theatrical purposes, high-salaried stars and costly publicity is largely eliminated. Unfortunately the development of professional 16mm. equipment has not kept pace with the needs of the industry. Consequently some non-theatrical film makers prefer to produce in 35mm., with the excellent equipment on hand, and reduce the completed movie to 16mm. for distribution.

The problem of distribution also concerns the exhibiting of these motion pictures to the most desirable audiences. Usually they are shown in small projection rooms in schools, churches, factories, union halls, and similar "theatres." Hollywood movies, on the other hand, are made entirely for projection in large theatres and to huge audiences. To retain screen brilliance while throwing the image the long distance required, only 35mm. equipment is suitable at present. For non-theatrical projection needs, the screen image can be small and the projection distance comparatively short. The 16mm. equipment does the job perfectly, and it is lighter, cheaper, smaller, and simpler to operate.

For these reasons, the 16mm. film industry has developed as a major industry independent of the Hollywood studios.

The variety of non-theatrical subjects is limitless. Broadly speaking, they fall into the following general classifications: Industrial, Educational, Religious, Documentary, Medical, and Entertainment. Most are live-action movies. Some are entirely in animation or combine both techniques in the same motion picture. As a part of the same field, there are also slides and film strips.

The industrial film is experiencing the biggest boom of all. *Variety*, the "Almanac" of the movie industry, states that "industrial films loom on the horizon as one of the most potent factors in the advertising world." Motion

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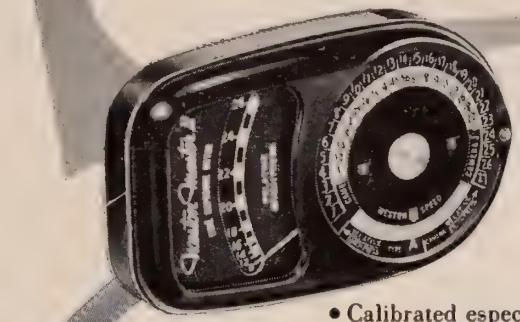
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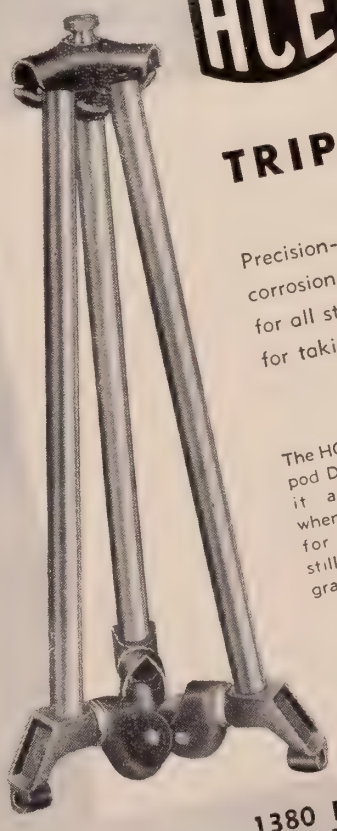
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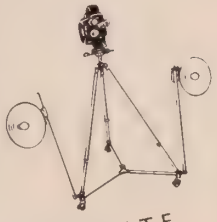
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pictures were first used for advertising some twenty years before the first radio programs. Big business use of films for augmenting sales programs and institutional public relations is expected to reach a new high in 1947. Many large advertising agencies have already created their own film production departments and are plugging industrial movies among their clients.

Next month we shall describe further the scope of present 16mm. commercial film production and the part played by newcomers in the industry.

Holiday In Tahiti . . .

• *Continued from Page 281*

little canape-like sandwiches that my cook had hurriedly prepared for the native welcoming committee.

The next day the King returned our hospitality, inviting us to a feast of native cooked foods. These people have a culinary art all their own and set before us exotic dishes that not only looked good but tasted delicious. You might not consider raw fish the sort of delicacy to tempt your palate, but these Apotaki natives have a method of preparing fish with a special sauce that must be tasted to be appreciated.

Our stay at Apotaki was marred by overcast skies and therefore there was little opportunity to shoot good pictures. Not knowing what lay ahead in the way of picture opportunities, and aware that I couldn't squander film out here where none could be purchased, I decided to save it. I did, however, get some interesting shots of the King presenting gifts and of the natives' activities one day aboard the yacht.

A smart breeze filled our sails the next day as we put out for Papeete, on the island of Tahiti. We skirted the island coast as near as we dared in order to shoot some of the shimmering green scenic vistas that contrasted with the blue-green sea and the tropic sky.

As we neared Papeete, I recalled those lavish Hollywood movies in which the natives—particularly sarong-clad girls—swam out or paddled native canoes to the visiting boat, and I had hoped that something like this might now occur to furnish a rare spectacle for my movie camera. As we neared the harbor, I was all set with my Filmo, but I soon learned that the stuff they stage in the movies is out of dream books. Papeete is a fairly modern harbor village. The villagers wear clothes and some have automobiles, telephones and radios.

We were royally welcomed, of course, for the visit of a steamer or a yacht is infrequent. Perhaps only three or four private yachts visit this island in the course of a year. Until recently, unless a freighter made an unscheduled appearance, the only steamer that put in at Papeete was that of the French Line making its semi-annual stop.

One of the first people I met was John Reasin, an American who visited Tahiti some years ago, fell in love with the place, married a native girl and settled there. John is an avid 16mm. movie maker also, and when he sighted me with my camera he came aboard the "Flying Cloud" and we fell to talking about movie making. I told him I was a little disappointed that a bevy of native girls had not paddled out to the yacht to hang leis around our necks, as they do in Hollywood movies. He promised to fix that, and a few days later we made plans to stage a sequence of this action and film it.

He made arrangements with several of the native girls to come down to the boat the next day, dressed in their most colorful sarongs and with garlands of native flowers in their hair. But fate intervened to doom our project. We had failed to consider the scheduled arrival of the French Line's steamer that afternoon. This is occasion for celebration in Tahiti. Almost every able native hikes, swims or paddles his outrigger to Papeete, there to join in the festivities celebrating arrival and brief stay of the steamer. The girls, of course, were more interested in meeting with the French sailors or just mingling with the visitors from the boat during its stay at the island. And thus our filming project had to wait.

Arrival of the steamer afforded interesting movie material, however. The gathering of the natives at the pier; views of the steamer; the passengers, decorated with flower leis and carrying gifts and souvenirs, going aboard, etc., kept my camera busy for two days.

The excitement of the steamer visit, the festive activities, etc., now made the native girls, we had engaged as our hostesses, to show reluctance. So we drafted John's servant girls and the servants of another resident to fill the roles—not drafted, really; you might say we coaxed them, holding out the possibility of a Hollywood career in the event they screened well in our movie!

We brought the girls aboard the yacht and sailed down the coast for several miles toward a spot John knew well as a perfect tropical setting for the scenes we hoped to film. But lady luck failed us again, for as we arrived at this beautiful cove, we encountered one of those tropical rains that left no doubt it would not cease for hours.

We turned back and followed the shore closely, watching for a likely cove

where we could make the pictures. We found a beautiful spot close to Papeete. We set the girls ashore and gave them instructions on what to do. Anchoring the boat close to shore, I set up my camera and pressed the button as the girls, under John Reasin's direction, suddenly appeared in a cluster from the tropical growth on the beach. Spying our yacht, they waved and called their greetings, then plunged into the water and swam toward us.

From that moment, I was hopping around deck with my camera like a grasshopper on a hot stove lid. I knew it might be difficult to get the girls to repeat their action for retakes and different camera angles, so I thought it best to get as many shots as I could of the original action.

I made shots of the girls in the water as they approached the boat, beautiful studies of smooth, expert swimming. I moved in close for shots of them as they clambered up the ship's ladder. They were a beautiful picture, dressed in colorful sarongs and with flower wreaths in their hair. Once aboard, we allowed time for the girls to dry their hair and overcome exhaustion from the excitement and swim. Then other shots were made of them on deck as they chatted and frolicked with guests and crew.

A few days later, real movie making possibilities occurred. It was Bastile Day, the great French holiday celebrated by France and her possessions the world over. Tahiti is a French possession, of course, and the natives and residents began a celebration of Bastile Day that lasted ten days.

The highlights of this festive occasion were the native dance tournaments that were staged almost continuously day and night in Papeete. Dressed in grass skirts and decorated with flowers in endless variety, natives performed the various dances to the rhythm of drum beat and string music. I could have expended over a thousand feet of film on this spectacle alone. One afternoon, a bevy of the younger dancing girls came aboard the "Flying Cloud" and danced on the deck while I busied myself with my camera. Here indeed was a colorful spectacle that a Hollywood producer could never hope to duplicate.

In our brief stay at Papeete, our time was hardly our own. We were feted and dined almost continuously and thus I did not get back into the interior, as I should have liked to do, to get pictures of native villages and costumes and all the innumerable subjects and scenes there that makes Tahiti a movie maker's paradise. I hope to return soon, of course, to do my filming more leisurely, and this time I shall go by steamer for an indefinite stay.

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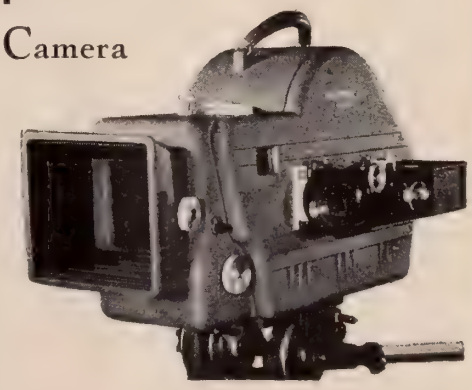
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ask endless questions about Tahiti, its picture possibilities, living conditions there, etc., obviously hoping to go there some day. Undoubtedly similar thoughts will arise in the minds of some readers. So the following information may be of interest.

The best time to visit Tahiti is in the summer, preferably before the big holiday, Bastile Day, July 14th. If you arrive well before this date, you will have opportunity to get acquainted and size up the place from a camera viewpoint before the holiday activities began.

It is advisable to plan junkets into the interior, not only of Tahiti, but of adjacent islands. There are inter-island boats available for transportation, and in the more remote spots will be found small native villages, beautiful foliage and waterfalls, rare and colorful birds, tropical fruits, etc. There are practically no mosquitos or other pests here which further justifies the appelation "paradise" bestowed on these South Sea islands.

Here too, is picturesque rolling surf, breaking slowly and rhythmically over the reefs, affording excellent camera studies. John Reasin, who lives in Papeete, will probably be encountered by the visitor and he has some excellent underwater filming equipment he built himself for shooting marine movies in the colorful coves of the island.

Before visiting Tahiti, it is necessary for the prospective visitor to write to the French Governor and secure written permission to make the visit. Then the usual passport procedure follows and, of course, arranging for transportation in the event you are not coming by private boat.

There are no filming restrictions in Tahiti. Film is hard, if not impossible to get there; so bring along your own supply and take the recommended precautions for storing and shipping it. If possible, get all of your Kodachrome with the same serial number, so that your complete picture will have none of the tonal variations in color that I found in mine when first my pictures were screened. You see, I had bought up film when it was still hard to get, picking up a roll here and there.

Finally, don't travel to Tahiti with only limited time to spend. There is too much there to see and photograph. And leaving it before you have filmed all the colorful and interesting things there are to see, only brings pangs of regret that grow more intense as you screen your movies again and again.

A 16mm. Plea For Peace . . .

• *Continued from Page 296*

scene on Mount Calvary is re-enacted. The price man is paying for that rejection and for the walls built within his heart is clearly shown in continuity from that time until this day, when Man has created from out of himself the atomic age.

This final sequence of the picture is a terrifying awesome spectacle. It shows what Man is now capable of producing in the way of utter destruction of himself and the earth and "all that moves beneath the waters, upon the land and in the air." Here photography and miniature-building ingenuity have combined to give the screen the most impressive nightmare of atomic warfare ever conceived. There's a background of slowly crescendoing ominous music as we see men bring atomic projectiles out of hidden caverns, wheel them into position, and start them on their way to incredible destruction.

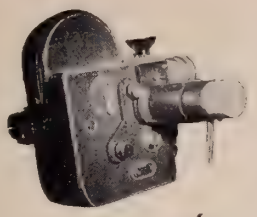
Fine miniature effects enhanced by excellent sound show towns and villages suffering the impact of atomic bomb explosions. Ultimately the camera moves in for closeups of the destruction: factory scenes with structures reduced to smoldering rubble; homes shattered, with bodies of victims lying about, etc. And then the camera slowly pulls away from the scene, attaining great height until the earth is just a tiny ball in infinite space—a smoldering flaming ball that slowly distintegrates and is no more.

Produced by Wah Ming Chang and Blanding Sloan, who recently organized the East West Studios in Los Angeles for production of 16mm. films, the picture was created for the Wartburg Press of Columbus, Ohio. Sloan rendered the art direction and Chang conceived the puppet designs and accomplished the photography with a Cine Special.

Chang's background in motion pictures is extensive. He has worked with puppets and dimensional animation for many years and at one time was head of the puppet department of George Pal Productions, producers of the famous Puppetoons. His work in similar vein elsewhere in Hollywood is too extensive to enumerate here.

Chang's early training was in the graphic arts. Under the guidance of Blanding Sloan, which began when Chang was 6 and living in San Francisco, he learned to paint and etch. Many of his works were later exhibited in art galleries throughout the country.

Blanding Sloan has had a lengthy career as an artist of the theatre, a career that has been noted for his experimental attitude, ingenuity and persistence. He was one of the founders



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of the Chicago Players Workshop; a designer and technical director at one time and another for every legitimate theatre in New York as well as for the Hollywood Bowl; he designed the Infinidome Theatre in conjunction with General Electric Company.

Sloan also comes from George Pal productions where for years he was head of the background and art department. Here Chang and Sloan met again after a separation of years and when later, they left the Pal organization, they laid plans for their own 16mm. producing company which ultimately became reality.

As Home Movies goes to press, a special showing of *The Way Of Peace* is scheduled to take place April 23rd in Constitutional Hall, Washington, D. C., attended by President Truman, David Lillenthal of the Atomic Commission, and Albert Einstein, plus members of the Atomic Commission and many scientists of note.

Sound Recording . . .

• *Continued from Page 283*

is followed in shooting practically all musical numbers. It also allows latitude for varying camera angles. In the case of an orchestral number, for example, it would be difficult for the musicians to play 4 bars of music and then stop for the camera to change angle and they start up again at the next bar. A film shot in this manner would be very difficult to cut and the music would not flow smoothly. The easier way is the pre-recording method. The track is played over a loudspeaker for four bars and the musicians match their actions to the music. The track is then stopped, the camera angle changed, and the next portion shot is made. The next time you see a beautiful singer hitting the high notes in a picture, note the absence of strain in her expression. Thanks to the art of pre-recording she doesn't have to worry about singing off key but can concentrate on looking pretty when the picture is shot.

Post recording is most commonly use with the documentary or offstage narration type of film. The editing and titling of the film is completed before the recording is made. The projector is interlocked with the recorder so they both run at the same speed. The narrator sits in the studio and watches the picture on a screen while reading the narration. The musical background, if there is one, is mixed in at the same time, in much the same manner as the amateur movie maker talks over a microphone and plays recordings during the showing of a film.

Post recording also has another important use when shooting away from the studio on location. If a camera crew





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were to shoot short dialogue scenes on a city street, the noise of the traffic plus that of people watching would be too distracting to make a good recording. The actors go through their lines in the same manner as they would if the sound were being recorded but only the camera is operating. Later, after the picture print has been developed, the cast assemble in the sound studio in front of a microphone and watch the picture projected. Here they speak the same lines, timing them with the lip action on the screen.

Sound tracks are also re-recorded. That is, they are played on a film phonograph and recorded again. For example in a dramatic film it is not practical to have the orchestra in the background recording at the same time the actors go through their lines. The entire picture is finished and edited with the dialogue sound track. As the picture is being projected the recording technician sits in the studio and feeds the dialogue recording into one channel of the SOF recorder. The musical director conducts his men while watching the picture projected on a screen. The technician mixes the dialogue and musical background in the proper amount to give the best dramatic emphasis. He also may tone down passages of dialogue that are too loud, or bring up low passages so that the finished track flows smoothly and at a consistent volume.

All of the foregoing methods of sound recording, with the exception of lip-sync, apply only to the double system of sound recording. Thus one can readily see the versatility of the double system as compared with the single system.

A 16mm. sound picture can be made using any of the pre, post, or lip sync recording techniques, or a combination of two or more of them. In the last of this series of articles I will offer several suggestions for sound pictures the advanced amateur can make. Sound film production can be inexpensive and extremely enjoyable.

Next month we shall explain acoustical problems and the various physical setups for the different recording techniques.

New Films . . .

• *Continued from Page 322*

ing and fishing shorts that Van Campen Heilner is making for production and distribution by Hawley-Lord, Inc., 61 West 56th St., New York City. This picture was made at the winter-feeding grounds of these birds and includes many fine hunting sequences. Also illustrated are the strange vehicles used in traversing the treacherous swamplands where the birds feed. The film is available in black and white sound.

Experimental Workshop . . .

• *Continued from Page 293*

any variety of hardware store. These consist of a 4 x 4 inch angle iron, two 3/16 x 1 inch stove bolts with nuts, two 3/4 inch flat head wood screws, one discarded spool about 1 inch in diameter, and a small strip of white or light colored cotton velvet cloth.

Cut the spool into two parts so that distance from flange to cut is slightly greater than width of your movie film. Cover the round surface of spool sections with the velvet, cementing it in place with glue or any cement not soluble in gasoline or carbon tetrachloride. Attach spools to the angle iron upright with the stove bolts, using the holes already drilled in the iron. Tighten bolts so the spools will not rotate with the passage of film. Next step is to align the cleaner on your editing board so that the film will pass directly through it as it travels between your rewinds, then screw the fixture in place.

To use, first place a few drops of carbon tetrachloride on the velvet of each spool, then thread film over the spools, as shown in diagram, and rewind from one reel to another. Thus both sides of film will automatically be cleaned in the rewind operation. —*Russell A. Dixon, Pittsburgh, Pa.*

Information Please . . .

• *Continued from Page 266*

when subject falls beyond the 9-foot mark. As long as the initial shots made with this lens have been successful, you should not worry about its further use.

Film Life (William R. Ford, Santa Ana, Calif.)

Q—*I am a newcomer to the home movies hobby and would appreciate answers to the following questions: How many times can the same film be projected and still have clear pictures? How many years will home movie films last with care? Can I get versions of genuine Hollywood movies for my home projector?*

A—Almost any 8mm. or 16mm. film can be run indefinitely with good screen quality assured, providing that the film is properly cleaned and stored between projections, and that the projector gate is carefully cleaned each time before use. It is carelessness in these two things that caused damage to films. Complete Hollywood productions and also excerpts from some major productions are available in 16mm. Consult the display advertising columns of this magazine for names of distributors of such films.



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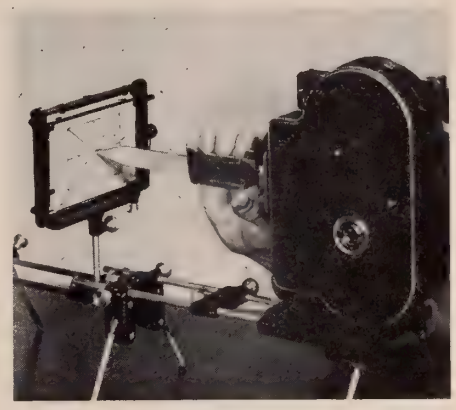
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News Of What's New
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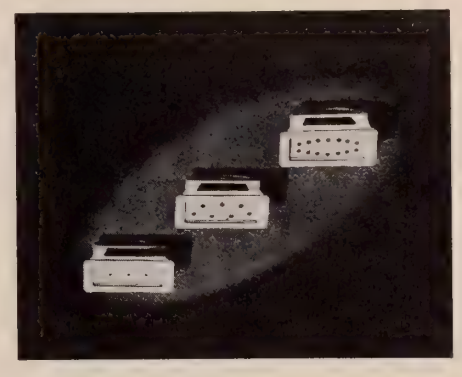


● For all cameras and titlers.

For Centering Titles

Bardwell & McAllister, Inc., of Hollywood, manufacturers of the Mult-Efex Titler, offers movie amateurs the Mult-Efex Aligner, a simple gadget of steel and fibre construction which makes it possible to quickly and accurately align title with camera horizontally and vertically, regardless of camera used.

One end engages lens mounting of camera while the pointed end finds the centerline of the title frame. It fits lens mounts of all 8mm. or 16mm. cameras and is so constructed that front element of lens is never touched by the attachment. This accessory also can be used for aligning small objects to be photographed at close range. The Aligner comes as an added accessory with the Mult-Efex Titler at no added cost, but is sold separately for use with other makes of titlers.

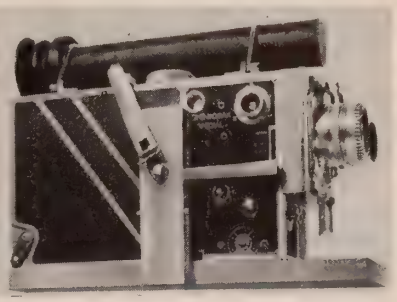


● Multipliers for G-E meters.

G-E Meter Accessory

A means of measuring higher levels of illumination through the use of three new clip-on type multipliers has been announced by the General Electric Company. These multipliers will extend the

● *Continued on Page 325*



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● Continued on Opposite Page

Classified Ads --- cont'd.

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News Of What's New . . .

● *Continued from Page 323*

range of all DW-48 and DW-58 exposure meters up to 7000 foot-candles.

To use the multipliers on G-E exposure meters it is only necessary to remove the hood from the meter and clip on the multiplier. This method of measuring exposure is known as the "incident-light" method, and is increasing in popularity among professional photographers.

The incident-light multipliers are available in three ratios which will measure light up to 700, 1400, and 7000 foot-candles, respectively; they may be obtained through photographic dealers for $.70 each.

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So light is this motor, camera may be hand held and power batteries carried in suitable pouch with shoulder strap. List price is $75.00 plus excise tax.

Color Frame Enlargements

House of Color, 1108 Seal Way, Seal Beach, California, offer 2¼x3¼ inch frame enlargements in color from 8mm. and 16mm. movies films. Company prefers that customers submit short lengths of film, rather than entire reel, with frame to be enlarged indicated with notch or thread tied in sprocket hole. List price of enlargements is 50c each.

Movie Club News . . .

• *Continued from Page 298*

met with the Albany (N. Y.) Movie Club on April 16th. Mr. Charles Creamer, Mrs. Esther Cooke, and A. J. O'Keefe screened their best films and conducted discussions of the showings.

★

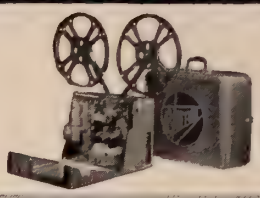
PHILADELPHIA—Walter Bruner, Victor Fritz and Robert Haentz screened films on the picture program of Philadelphia Cinema Club's April 8th meeting. The group's April 15th meeting was devoted to screening the 3 prize-winning pictures of the club's recent contest.

★

LOS ANGELES—One of the instructive features of "Thru The Filter," Los Angeles 8mm. Club's volumnous monthly bulletin, are the instructive articles written each month by competent members. The April "Filter," for example, contains a 4-page treatise on supplementary lenses by member Dow W. Garlock.

★

TOPEKA Amateur Movie Makers held their April meeting in the Union Pacific "Cabin Room." Program included instruction and demonstration by Joe Caesar of use of light meters; Ed Shrock, world-premiering his "Oh Watta Night!" and a lively question and answer period. The club's May meeting will feature results of group's Indoor Movies contest announced earlier in which films shot entirely indoors and running not over 4 minutes will be eligible.

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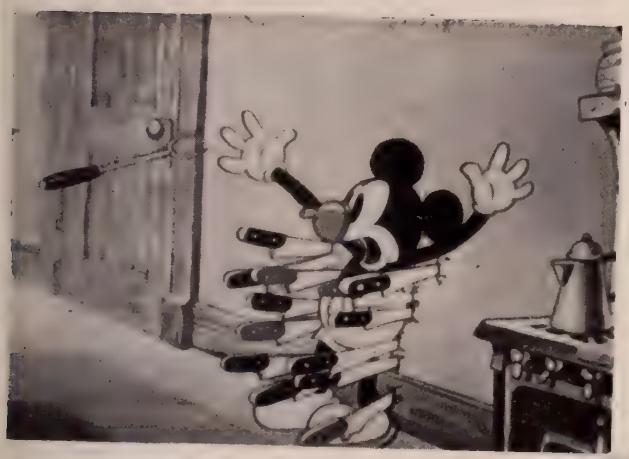
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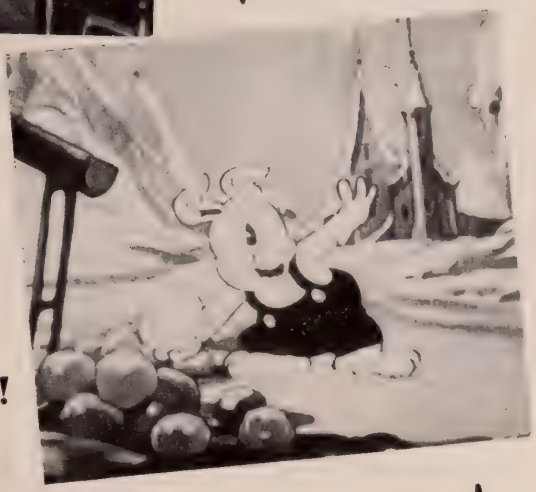
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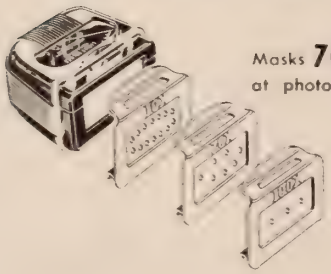


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Dry Film (Richard Lasher, Staten Island, N. Y.)

Q—My movie films are drying out and cracking. What can I do to restore them to normal condition and preserve them?

A—There are two things usually done to restore and preserve films: 1st—have them Vaporated by the Vaporate Co., Inc., 130 W. 46th St., N. Y. City, or through any Bell & Howell agency. Then, 2nd — you can add moisture to the humidifier pads in your reel cans. Just a few drops of water will do. If humidifier pads are lacking in the cans you have, use a piece of blotter moistened slightly and placed in the can along with films. Be sure not to moisten blotter or pad too much, otherwise excessive moisture may ruin the emulsion of your film.

Stock Shots (Barton Wimble, Howell, Michigan.)

Q—Where can one buy "stock shots" in 16mm.?

A—At this time we know of no one specializing in providing 16mm. stock shots, although Guy Hazelton whose advertisement appears in the display columns of this issue, offers odd scenic footage from his extensive Kodachrome library. Probably your best bet is to advertise for what you need in the classified advertising columns of Home Movies. Other readers who have done so have reported good results.

Lettering Reversed (L. R. Jensen, Kearney, Nebraska.)

Q—Recently I attempted to shoot a trick title with my 8mm. camera that would result in the words magically taking form from a maze of disarranged letters. First I made a shot of the title as it was completely arranged, making the exposure long enough for title to be read on the screen. Then I stopped the camera and turned it upside down and resumed filming, this time tapping the title board gently to cause a scrambling of the title letters. After the film was processed, I cut out the part of the title shot in reverse, and turned it end for end; but when it was projected, I found the words and letters in the title were backwards. What did I do wrong?

A—Reason why lettering was reversed is because your film, being 8mm., could not also be turned over from left to right, as could be done were it 16mm., to face the letters properly from left to right on the screen. One way by which you could correct this would be to shoot the title through a mirror which would reverse order of the lettering so it would appear correctly on the screen.

Blurred Image (Donald F. Striegel, Hartford, Wisc.)

Q—I recently purchased a model H-8 Bolex camera with a Kern-Paillard f 2.8 12½mm. lens. The pictures taken with this lens appear blurred. I thought perhaps I had been misjudging distances in setting focus, so on the next roll I used a measuring tape. Results were the same.

A—There is a difference between "blurred" results and fuzzy, out-of-focus results. Blurring could be caused by a number of things. If your lens gives what appears to be out-of-focus pictures, take your camera beck to your dealer and explain the trouble. He or the Bolex factory will readily correct it. The make of lens mentioned is exceptionally good and has always given good results.

Lens Adaptation (George F. Ashton, San Francisco, Calif.)

Q—I have a Keystone 8mm. movie camera with an f/3.5 lens. I also have a one-inch f/1.6 lens from an 8mm. Revere camera I would like to use on my Keystone. Is this possible and will an adapter be required?

A—We understand the Revere lens will also fit your Keystone camera. According to our information, both Revere and Keystone 8mm. cameras use Wollensak lenses. If the lens you wish to adapt is a Wollensak, we would advise writing the Wollensak Optical Company, Rochester 5, New York, asking their advice as to the possibility of adapting it.

Coated Lens (Joseph G. Ostronich, Anaconda, Montana.)

Q—I have an Eastman model 50 8mm. projector fitted with an uncoated lens. I have been told that by equipping this same machine with a coated

• *Continued on Page 390*

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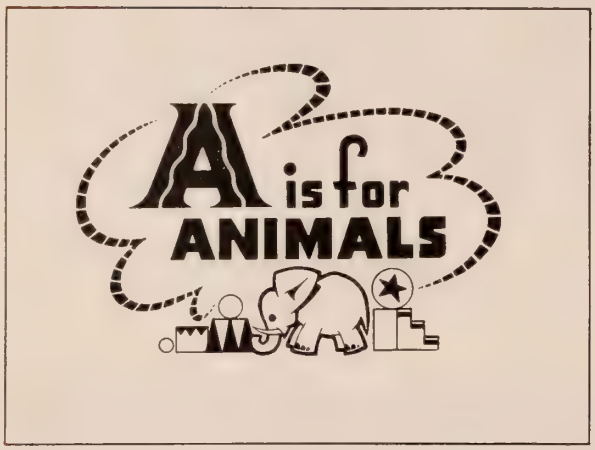
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City_____ Zone____ State____

I have a_____ (name of projector) 8mm___ 16mm___ Sound___

TIMELY TITLES

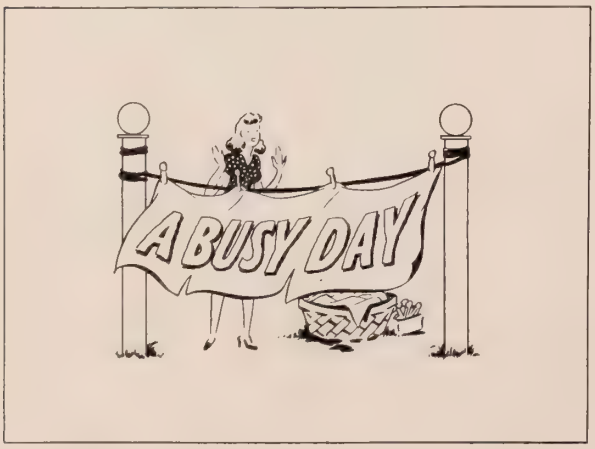
By EDMUND TURNER



★ **FOR SHOTS** made at the zoo, use this title. Theme suggests shooting pictures of animals alphabetically, viz.: Ape, Buffalo, Cougar, etc., arranging them in this order in the editing.



★ **THIS TITLE** suggests a chronological documented record of your work or your job, from the time you board the bus until you arrive home again at night. Show the many interesting angles of your work.



★ **IF MOTHER** collects antiques, raises flowers, paints ceramics, embroiders, makes hooked rugs, etc., why not a movie record of her activities and the results of her efforts? Other members of family can be worked into picture, too.



★ **DAY OR NIGHT**, beach parties are fun. Daytime activities suggest their own filming; but night shots, around a beach fire, can be successful if you'll use pyrotechnic flares for illumination.



★ **MOTHER'S** daytime activities furnish endless material for an interesting movie and challenge the skill of the movie maker to so film them with camera magic as to make an entertaining picture.



★ **IF YOU** live in vicinity of large public aquarium, you'll find it an interesting subject for your movie camera, especially if you're equipped for ultra-closeup photography. If you need extra illumination, aquarium officials may gladly assist.

Presenting the newest and finest 8 mm camera

BRISKIN 8

Magazine Camera



New, easy magazine load
eliminates threading . . .
quickly interchangeable
from color to black and white

F 2.5 lens $99.50. tax included
F 1.9 lens $122.50, tax included

Discriminating movie makers will choose the new Briskin Magazine 8 because it offers the best of tested features plus many outstanding advantages of its own.

NEW MAGAZINE LOAD—saves and protects precious scenes... eliminates possibility of over exposing, fogging film and light flashes in changing rolls.

SINGLE FRAME EXPOSURES—patented construction enables this camera to take trick shots, record documents, etc.

FOUR SPEEDS—16, 24, 32, and 64; 16 frames for normal pictures, 64 for slow motion, etc.

CONTINUOUS OPERATION. To get yourself into the picture just set control button on "continuous" and walk right in.

AUTOMATIC LOAD & UNLOAD. Patented spring automatically positions magazine in loading as door is closed and ejects in unloading as door is opened.

COATED F 1.9 or F 2.5 LENS assures you glareless pictures, clean, sharp values.

DETACHABLE WRIST CORD for steadier pictures.

CLEAR IMAGE VIEW-FINDER—with parallax indicators made to be used with up to 1½" telephoto lens.

SELF-LUBRICATING BEARINGS—exemplifying the precision mechanism of the new Briskin 8!

SMART, COMPACT DESIGN for ease of handling—styled in morocco leather. A thoroughbred camera!

LEATHER CARRYING CASE—black or tan elkskin, available at slight additional charge.

When you buy a movie camera you'll want the best—so see and try the new Briskin Magazine 8. You'll say it's *the* better buy for 8mm movie making!

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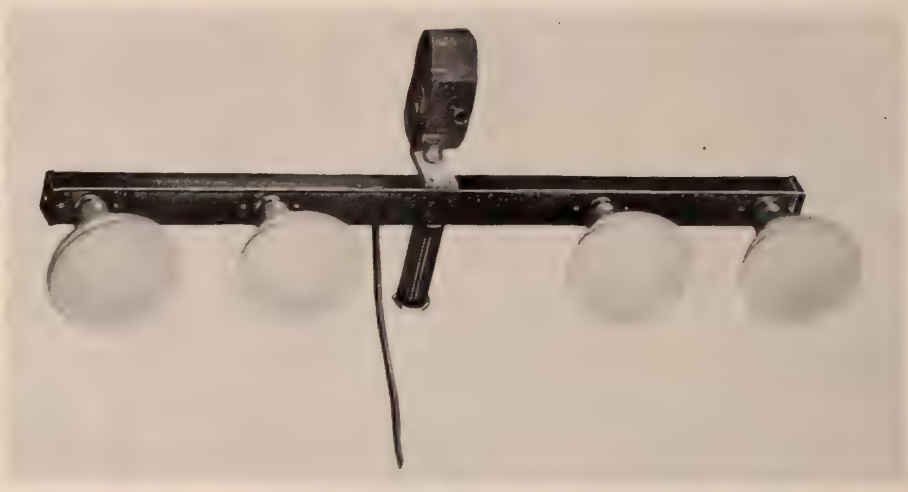
DA-LITE SCREEN CO., INC.

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Pioneering Improved Picture Projection Since 1909

News of What's NEW . . .

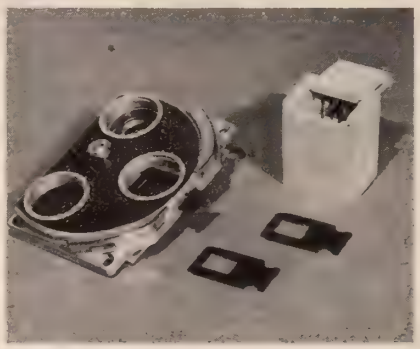
In Home Movie Equipment And Accessories



• Lights are always at camera position; insure uniform illumination and exposure for all shots.

Camera Light Unit

Tradenamed the Powelite, a new accessory for the indoor cine photographer furnishes a mounting plate for 8mm. or 16mm. cameras plus four reflector photofloods and has a convenient handle that aids user to get steadier as well as better lighted pictures. Camera and lights move together, making it impossible for subject to get outside camera and lighting range. It is generally available at camera stores or may be had direct from manufacturer, H. T. Lorenz Co., 3654 West Lawrence Ave., Chicago, Ill.



• Makes possible use of filters behind lens

Bolex Filters

Stevens Engineering Co., 2604 Military Ave., Los Angeles, offers a kit of 5 filter slides for use in the turret and mask slot of the Bolex H-8 and H-16 cameras. Use of slides permits mounting gelatine filters behind the camera lens without use of glass, a standard practice in studio cinematography. Each slide is formed of a doubled sheet of hard brass accurately machined as to aperture and slot fit. Price for installation on Bolex camera is $25.00 which includes 5 slides and box to hold them. Extra filter slides are available at $2.00 each.

Collapsible Light Stand

Weighing only 2 pounds and folding down to 18 inches, the Pho-Tel Midget, a new telescoping light stand, offers many exclusive advantages. It is ideal for field trips, fitting conveniently into an average-size carrying case. It extends to 8¼ ft. in height, and is equipped with strong brackets throughout its length for holding from one to eight reflectors of the Universal or clamp-on type.

It may also be had with a boom arm, which increases range of its usefulness. This complete unit is known as Pho-Tel-Boom Model 2, and weighs but six pounds, including boom arm, counterweight and Midget stand. Both quantity and placement of light are controlled accurately. Boom swings easily into any desired position within a ver-

• *Continued on Page 340*



• Folds to 18-inch length

Home Movies

MAGAZINE

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You get it with Hypan—

YOU catch that fresh sparkle of the outdoors.

It's easier, with Ansco Hypan Film. For Hypan's bright-contrast emulsion puts a glorious brilliance in all your movie shots.

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For BETTER home movies *get* G-E PHOTOFLOODS



Birthday coming up? Certainly you'll want movies! Make sure they're sparkling, clear and colorful...with G-E Photofloods. Try the new Triangle Lighting method for an easy way to pleasing effects. Full details on this simple answer to where-to-place-lamps in the new G-E Data Sheet. Ask your dealer for a copy.



And don't let a burnout spoil your show . . . get a "spare" G-E Projection lamp . . .

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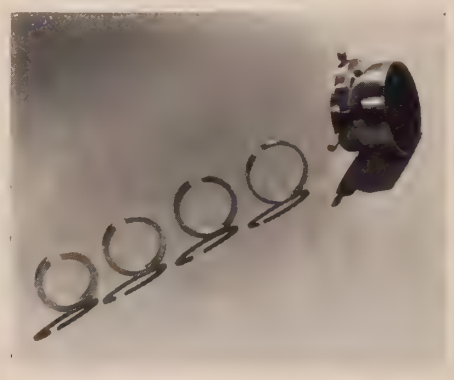
News Of What's New . . .

• *Continued from Page 338*

tical arc of 170 degrees reaching from floor level up to twelve feet high—and a horizontal arc of 360 degrees covering a circle nine feet in diameter. The boom locks quickly and securely at any adjustment, assuring the correct amount of light required for background, low level, overhead, spot or rim lighting.

Entire unit is made of non-corrosive aluminum alloy. Parts and castings are machined.

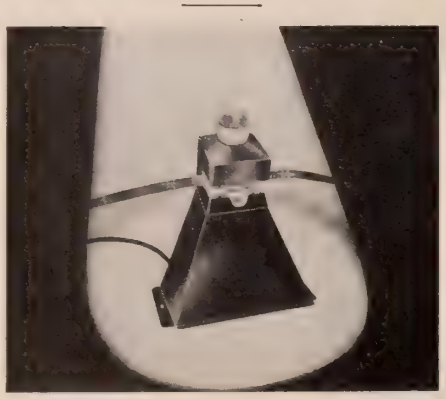
The Midget stand, and Pho-Tel-Boom Model 2 are manufactured by Moulin-Lindsay Co., 621 S. Lebanon St., Los Angeles, California.



• Fits lenses from 23 to 36mm in diam.

Sunshade-Filter Holder

New is the Cooper Round Sunshade which incorporates many exclusive features, including drawer-type filter holder; 90° calibrations on lens shade for the utmost in polarization; and 5 adapter rings to fit lenses from 23mm. to 36mm. in size. Retailing for $3.95 and available immediately, Sunshade accessories also available include Polaroid attachment which locks in desired position and takes regular filters and a kit of 5 filter holders for matched filters.



• For viewing home movie films

Marks Film Viewer

The Howard B. Marks Co., 210 Loeb Arcade, Minneapolis, Minn., now offer a new magnifying film viewer for use in editing 8mm. or 16mm. films. The standard upon which viewer is mounted is fitted with holes to permit ready mounting upon editing board or table. Only two screws are required for this, Complete with 10 watt frosted lamp and 6 ft. extension cord, unit retails for $7.75. Model A-8 is for 8mm. film; A-16 for 16mm. film.



• Exposure guide for movie makers

Movie Kodaguide

A simple, new exposure guide for the movie maker — the Movie Kodaguide — has just been announced by Kodak. Similar in format to the internationally famous Snapshot Kodaguide, the new Movie Kodaguide covers practically all movie-making situations. It provides an easy method of calculating correct camera settings for the exposure of Cine-Kodak black-and-white films and of Kodachrome Film outdoors and indoors with Photoflood Lamps.

Issued in the familiar four-page, single-fold style, the Movie Kodaguide has two dials — one on the front for determining exposures outdoors and one on the back for Photoflood exposures indoors. The two inside pages contain helpful suggestions on movie making and a lighting diagram for picture making with Photoflood lamps. Through a window cut in the back of the front page, the guide also offers direct readings for camera settings when filters are used outdoors.

Replacing the Cine-Kodak Outdoor Guide and the Cine-Kodak Indoor Guide, the new Movie Kodaguide will be available through all Kodak dealers. It will sell for 20 cents.

Lens Coating Service

Ray Campbell & Co., Los Angeles, report they have acquired the entire "Opticote" lens coating equipment of Vard, Inc., of Pasadena and will henceforth offer the same dependable service

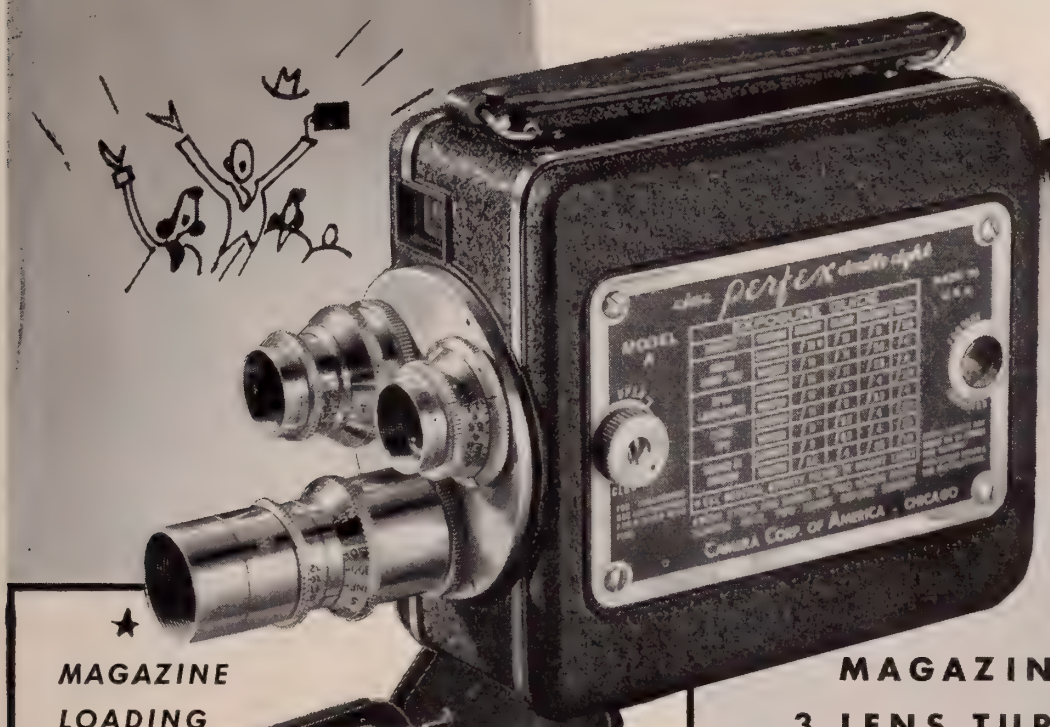
• *Continued on Page 388*

FOR GORGEOUS MOVIES IN COLOR OR BLACK AND WHITE

THE NEW IMPROVED

Perfex

MAGAZINE DOUBLE 8



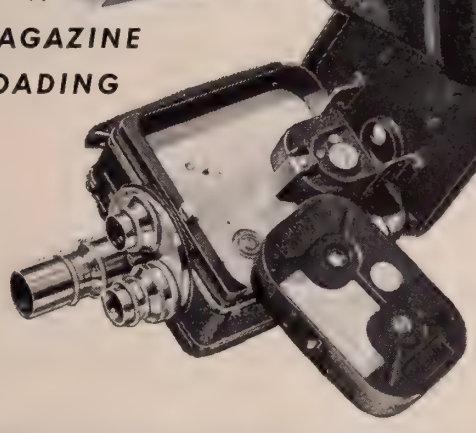
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5 OPERATING SPEEDS

New thrills in movie making await you . . . the convenience of magazine loading . . . a three lens turret that rotates normal or telephoto lenses into position instantly . . . and built-in compensating finders that accurately frame the picture area. Five operating speeds bring you the extra fun of slow motion or high speed animation. It's movies as you have always wanted them.

No threading of film—just clip the film magazine into the camera and you are ready to go. Load or unload in daylight—change from color to black and white anytime. Your Perfex reels will become cherished possessions of the future.

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You can be an expert movie cameraman overnight! Shoot movies that are magically clear, beautifully lighted and easy to see, with Cinémaster II. Universal makes "movie directing" easy as rolling off a log with foolproof Cinémaster II features that eliminate guesswork, "blind" shooting. (1) A built-in exposure meter shows you how to take advantage of light conditions for strong, well-lighted scenes. And (2) a built-in optical view finder helps you shoot your subject and *get it* just the way you see it. Cinémaster II is the only 8 mm. movie camera that gives you *both* these exclusive features in combination. So simple to operate, you'll feel like a real "professional" when you own it! Action! Camera!—see it! try it! at your dealer's today! You owe it to your home-movie future!

UNIVERSAL CAMERA CORPORATION

NEW YORK CHICAGO HOLLYWOOD

Manufacturers of Cinémaster and Mercury Cameras and other Photographic Equipment



● Advent of ASA film speeds need cause no apprehension on part of movie amateurs owning exposure meters not calibrated for ASA numbers. Chart at conclusion of this article enables reader to follow new ASA numbers with any meter, regardless of make or model and without need for alterations to meter.

What Are ASA Film Speeds?

New Film Speed Rating System Does Not Outmode Your Present Exposure Meter. Here's Explanation Of New Method Of Rating Film Emulsion Sensitivity

BY LARS MOEN

FOR SEVERAL months, readers have been sending in a steady flow of inquiries about ASA film speed numbers. For some time to come, many amateurs will have the problem of using ASA numbers with old style meters, and Weston or G. E. ratings on meters with ASA dials, and so on. Temporarily, this creates a possible source of confusion, and it would seem worth while at this time to explain as clearly as possible the ASA numbers and their relation to the older systems.

For the benefit of "headline readers" who want only the rudiments of an answer, the accompanying table shows as nearly as possible the method of converting Weston, ASA or G. E. speed numbers from one system to another. However, since the methods by which the speeds are arrived at in the various systems are not quite the same, these conversion factors will not be exact in every instance.

Simplest of all, *only* in the case of black-and-white, is the following: ASA numbers may be used on meters with Weston or G. E. scales, without conversion, and will be close enough. The ASA numbers fall midway between the Weston and G. E., and will not depart from either by more than 20 or 25%, and the latitude of black-and-white film will absorb this variation without any trouble. However, this method is *not* close enough for color film. Don't use ASA numbers for color film unless your meter has an ASA scale. Either convert the ASA figures to Weston or G. E., as the case may be, or use a film speed number from an older table for these systems. In other words, so that there may be no misunderstanding, use ASA speeds with an ASA scale, Weston speeds with a Weston scale, and G. E. speeds with the old G. E. scale, *for color film.*

The initials A-S-A stand for American Standards Association. This is an "association of associations' which takes

● *Continued on Page* 380



• Don't be afraid to shoot against the sun in filming scenes like this of the Yellowstone Park geyser area where backlighting on the steaming fumeroles and geysers enhances pictorial quality of the scenes. When possible study each subject or vista with an eye toward best time of day to film it.

Making The Most Of Vacation Filming

Given Ample Planning And Preparation In Advance, Movies Of Your Vacation Will Prove More Enduring Entertainment Than Reels Of Hit-or-miss Shooting

By JASON WOODBINE

GOING somewhere this summer? Lots of people are. With travel and hotel conditions becoming bearable, if not fully normal, a good many people are planning to get away from it all, somewhere or another, and by midsummer the highways will be thronged with the biggest crowd of tourists, campers and travelers since before the war.

Included among them will be a good many 8mm. and 16mm. camera owners, not a few of whom will be beginners, giving their newly acquired outfits their first serious workout. What follows should be of particular interest to these neophytes, although more than one old timer will find food for reflection as well. Boiled down, what we are going to talk about is how to get the maximum of fun out of filming those vacation travels. The best way to do that is to know your equipment, and know what you are going to shoot.

Know Your Equipment—If the camera, or any important accessory, is new and untried, or has been lying on the shelf for several seasons, shoot a few tests with it before you start traveling. Expose a roll in the back yard, if nothing better offers, but do make sure that the equipment is in working order, and that you understand how to operate it. There is no chance for a retake in a travel film. By the time you see the results, you will usually be back home again.

If there is the slightest doubt about the condition of any of the equipment, have your dealer check it and put it in perfect order. You will have enough uncertain factors to deal with in making travel shots without worrying about whether or not the motor slowed up on that last shot, and whether that loose blade in the iris diaphragm will make any difference. (It will!)

Worst of all is the practice of buying a new telephoto lens, a new exposure meter, some filters and a new tripod the day before the departure, throwing them hastily into the suitcase, then worrying through the trip without ever seeing

any results made with them. After returning home, we are as likely as not to find that we were focussing incorrectly with the telephoto lens, that the exposure meter does not quite match our particular lens and shutter without a slight shift of the speed number, that we had the wrong filter factors and that the tripod has a loose bolt and everything taken with it has the shakes. One 25 or 50 ft. roll shot and processed before we left home would have told us all of this in time to put matters right. Furthermore, at home all of this can be done in a relaxed atmosphere, without strain or hurry.

As to the amount of equipment to be taken, a great deal depends upon how you are traveling. If the amount of baggage being carried permits it, take everything you are likely to need. Don't go to the other extreme, however, and outfit yourself as though you were going to Darkest Africa—unless you are going to Darkest Africa! Don't lug a lot of items 2000 miles across the country if you can get them just as easily where you are going.

However, it is important to remember that you will be operating away from home, with no fixed base, and you want to be in a reasonably independent position.

Essential Minimum of Equipment—Basically, your choice of what to take with you should be governed by the fact that you want to be as sure as you possibly can of getting each shot right, and everything that will help assure that, will be worth the bother it may involve. A good exposure meter to measure unfamiliar light conditions, a range finder or tape measure (if your lens is in a focussing mount), ample supply of film, haze filter, conversion filters for daylight to tungsten and tungsten to daylight if you are shooting color (and who isn't?), a wide angle lens for those narrow cramped streets where it will be impossible to get far enough away, a telephoto for those nice candid closeups of persons whom you don't want to know you are filming them—all of these will add immeasurably to your peace of mind and your certainty of dependable results.



● Plenty of closeups are essential to any movie, especially so in vacation films where the tendency sometimes is to go overboard on strictly scenic shots. Human interest shots, made in closeup and carefully intercut with other scenes, will enhance interest of the whole picture.

If space permits (and quality means something to you), a sturdy tripod will be a wise addition to the equipment. The same is true of a compact reflector of folding type, for bouncing a little light into those muddy shadows. If you are going to be far from civilized communities, a light proof changing bag will prove a useful emergency "darkroom" when the camera jams, or you want to wind the film back for a dissolve. A few small tools for emergency repairs will be equally useful under the same circumstances, if nothing more than a small screwdriver and pliers.

Knowing What You Want to Film—All of the foregoing will help to insure sharp, clear, correctly exposed pictures, but it is no guarantee of an entertaining film when the shots are put together. They will be a help in that direction, since everything which leaves your mind and attention free to concentrate on the subject matter is an improvement, but that is not enough.

Good pictures are rarely improvised on the spur of the moment. If you decide to "let matters take care of themselves as you go along," you will think of a lot of good shots—but you will think of most of them after you are back home, and will spend the rest of your days lamenting "the big ones that got away." A motion picture is made up of a lot of bits and pieces that fit together in a certain neat way, and that neat pattern is rarely a matter of luck or haphazard snapshooting.

But, you may well object, how can you be exepected to know what will happen on your trip? True—but you know where you're going, don't you? Assuming that you do—have you gotten together all the information possible about it? Travel folder? A trip to the public library for a little background information—historical, industrial, etc. —whatever the case may be? Why waste precious vacation hours learning all that after you get there? In travel as elsewhere, you get out of things only what you bring to them. By knowing something about the country you're going to visit, you'll not only make a better film—you'll have a more enjoyable trip as well.

You know where you are going, and you know who is going along on the trip, so you have your characters and your settings. What more do you need

● *Continued on Page* 368

● Remember to get one or two people in the foreground of your shots of waterfalls to show the relationship in size as well as increase interest, as in the scene below, left.

● Watch your compositions! Note skillful arrangement of persons in the fishing scene below which concentrates attention on girl about to net a trout.

● Instead of shooting scenic vistas as you find them, plan some interesting foreground action as was done in scene below (right) of girl mountain climbers backdropped by craggy mountain peaks.







MECCA FOR MOVIE MAKING

Planning A Movie Making Vacation This Year? Consider Utah, Celebrating Its 100th Anniversary And Offering Countless Attractions Made To Order For Movie Cameras

By RICHARD V. THIRIOT



● In Salt Lake City, movie filming invariably begins within this walled 10 acre Temple Square which surrounds the world famous picturesque Mormon Temple and the huge Tabernacle, with its renowned organ, which required 40 years to build.

THE STATE of Utah this summer probably will offer more movie making material per square mile than any other region in the U. S. It's Utah's Centennial year, and besides the state's countless natural attraction which each year beckon more and more vacationing movie makers, the Centennial Commission has programmed such an array of state-wide activities that no visitor with a cemera need return home without the makin's of a prize winning film.

Celebrating Utah's 100 years of existence will be every community, city and county in the state, not to mention their respective chambers of commerce and the hundreds of industrial and business organizations. Utah is set, during 1947, to receive and entertain the greatest number of tourists and vacationers in its history. Vacationing westerners, and movie amateurs, particularly, who live within a few days' drive of this picturesque state will want to make Utah their vacationing destination this summer.

No matter what your interests, nor your inclinations, there are events scheduled throughout the state during 1947 to satisfy the whims of every cameraman. No matter what part of the state you visit, there will be some event worth making movies.

Top events include parades, sports pageants, rodeos, fairs, and various dance festivals. The most viewed and photographed event of the year will be the Centennial night parade, which is scheduled for 9 p.m. the evenings of July 23 and 24 in downtown Salt Lake City. This parade will be two hours long and consist of some 60 major floats and 20 bands. Each float is to be extensively lighted. It will be necessary for the movie amateur to have an f/2.7 lens or better on his camera in order to make color pictures of this parade. With such a lens on his camera, rare and beautiful night pictures can be had. The lighted floats and the brilliant spot lights will afford plenty of illumination for Kodachrome film.

During the summer there will be many special shows in Salt Lake City, any one of which will make an excellent subject for movie making. From June 2 to 15 a spectacular ice skating show, Holiday On Ice, will be presented. Those who like to film thrilling subjects may focus their cameras on Jimmy Lynch and his Death Dodgers, a thrill in auto gymnastics, June 16 to 22. A Wild Animal Circus with all the specialty acts, July 7 to 13. The Water Follies, the same show which played to overflowing crowds at Milwaukee last summer, and Theatrical Review, an outdoor musical show, September 1 to 20. All these events which will be held in Salt Lake City will offer wonderful color subjects for any movie camera. No matter what the lens on your camera you will be able to make good movies of all these events.

For those who like shooting sports pictures, Utah's sports program for the year will offer something extra special. Topping the list of sporting events is the National Collegiate track and field meet to be held at the University of Utah stadium, June 20 and 21. The national meet will draw the nation's top 250 track athletes. The event this year will also serve as the official tryouts for the 1948 Olympic team. This event will be held at night. However, this fact shouldn't deter the movie maker. The stadium is one of the best lighted



● Utah's mountain resorts afford ample accomodations for those who wan't to "rough it," hiking over photogenic mountain trails in search of picturesque compositions for their movie cameras. Here are found some of the most colorful sunsets in all America.



● Important yachting events as well as the National Power Boat regatta will be held this summer on waters of the Great Salt Lake and Pine View Lake, furnishing a wealth of picture material for visiting movie amateurs. The buoyancy of Salt Lake's waters is a phenomenon likely to furnish unusual camera shots.



● Also planned is a 500 mile automobile race on the famed Bonneville salt flats adjacent to Great Salt Lake. John Cobb, English racing king and holder of world's record for the measured mile at Bonneville, is also scheduled to compete in a race against time in an effort to better his previous mark established before the war.



● Those who will journey southward to Monument Valley in southeastern Utah will find such exquisite scenery as this to play their cameras upon. Here many Hollywood western films have been made and companies "on location" are a frequent sight in this area.



● Needless to say, few visitors to Utah will omit a trip to colorful Bryce Canyon National Park. Here one can spend days with a camera and never lack for interesting movie making material. Bryce is reached in a comfortable few hours' drive over smooth paved highways from Salt Lake City.

in the United States, and extra lights are to be added for the event.

Four other national sports events are scheduled: The U. S. Clay Courts Tennis championships will be held at the Salt Lake Tennis Club courts June 28 to July 6. At Brighton, in Big Cottonwood Canyon, 30 miles from Salt Lake City, the U. S. Archery meet will be held August 4 to 7. The National Boat regatta, sponsored by the American Power Boat Association, will be held on Pine View Lake in Ogden Canyon July 4 and 5. Requiring but a 30 minute drive from Ogden, Utah, this event offers unusual opportunity for making rare color movies.

Plans are being made for a 500 mile auto race on the Bonneville salt flats. This event will bring to Utah many of the same drivers who participated in the Indianapolis races last season. September 1 has been tentatively set as date for this show. Condition of the Salt Flats will determine the exact day. John Cobb, English fur broker and the world's present record holder of the measured mile, is expected to make a race against time.

For those who like to film rodeos there will be plenty of them in Utah this year. The two *big* shows will be the Days of '47 championships at Salt Lake Ciyt, July 14 to 19, and the Pioneer Days rodeo in Ogden, July 18 to 24. Other rodeos will be held at various cities throughout the state.

These are but a few of the many special events officially scheduled to take place, as we go to press. Besides these and many other events, the movie cameraist will find many unique and interesting subjects to focus his lens on

● *Continued on Page 376*



● The week of July 18-24 will see the Pioneer Days Rodeo staged in Ogden, Utah, which should attract movie cameraists eager to film action-packed events such as broncho busting, steer roping, fancy roping, and similar activities that go together to make such outdoor shows.

Camera Adventuring In Quebec

A Northern Neighbor Beckons The Movie Amateur In Quest Of New And Different Picture Material

By ARTHUR M. SHARP









• Frame enlargements at left from author's 16mm. film show Quebec's Hotel Frontenac, the dog drawn milk carts seen everywhere, and the traffic signs in French and English.

EAST, west, north or south — no matter where one lives in these United States, there is always an interesting and photogenic region close at hand, rich in camera allure, to beckon the movie cameraist. Westerners have the Rockies, with nearby Yellowstone, Grand Canyon, and Bryce and Zion canyon national parks, and beyond, the famed Yosemite and the great southwest desert areas.

Southerners have the historical and hallowed grounds of our pioneering forefathers, and across the border, Mexico and Central and South America. Those in the northwest region have the incomparable beauty of the Alaskan peninsula, the northern Rockies, and the Canadian wilds. Close at hand for the Easterners is also a picturesque Canadian region — Quebec and its vast old-world province that is little changed in appearance and manner from the days of its early European settlers.

The city of Quebec and the surrounding province will appeal to those movie amateurs seeking something different to film for their vacation this year. The ancient capital of New France, Quebec, has retained many old



• In the province of Quebec, many farmers still use oxen and follow simple methods of their forefathers in farming and dairying.

• The codfish industry furnishes an interesting and colorful subject for the movie camera.

world customs which make it charming and attractive to every tourist and a delight to the vacationing movie maker.

Approaching Quebec from the United States, one must cross the St. Lawrence river. While it is now possible to cross over by bridge, it is far more colorful and interesting for the movie maker to approach the city by ferry. The ferry service is good, the travel time is short and the cost no more than if one uses the bridge. Besides, more fascinating shots are to be had in the ferry trip across the river.

Situated high on a bluff, overlooking and dominating te river, stand the fortifications and the old quarters of the city. These, with the Chateau Frontenac, a charming hotel built in the style of a medieval castle, provide excellent camera material for long shots. Watch for opportunity to make a "trucking" shot as the boat moves toward the opposite shore. Frame the Chateau against the blue sky. The gliding boat produces that smooth action of a moving camera we all delight in seeing. River shots galore are there for the taking, and make an interesting beginning for the approach to Quebec.

Now we start the drive to the ramparts. Having shot the Chateau Frontenac from the river and seen it in all its glory against a deep blue sky, you will next climb to the top for a closer view. This climb turns out to be quite a feat, for many of the streets here are so narrow, steep, and winding that two cars can hardly pass. Cobblestone surfacing of the streets adds to the old world atmosphere.

Upon reaching the summit, one is agreeably surprised by the vista of arches, towers and spires, and the age-worn green copper roofs of the Chateau catch the eye. Beautiful stonework and interesting angles make this building a delight to behold. Should your plans include stopping at this hotel, advance reservations are a must.

Quebec is well organized to please

• *Continued on Page 375*





• British-produced "Odd Man Out" is notable for dramatic use of camera as an adjunct to motivating story without use of hackneyed cliches which mark so many "chase" films. It sets new cinematic patterns certain to influence U.S. films.

MOVIE ANALYSIS

By EDWARD WALDEN

"ODD MAN OUT"

Produced and directed by Carol Reed. Screenplay by F. L. Green and Robert Sheriff from Green's novel of the same title. Starring James Mason and Robert Newton.

★ THIS brilliantly directed film offers a wealth of cinematic ideas for the serious amateur who wishes to improve his editing, his camera work and explore further the creative possibilities of the motion picture. Undoubtedly one of the best made films of the year, "Odd Man Out" is chock full of exciting and unusual uses of film technique. Director Carol Reed has relied not on technical tricks but rather on a command of the possibilities of the camera and editing — factors which are equally available to the amateur as the professional.

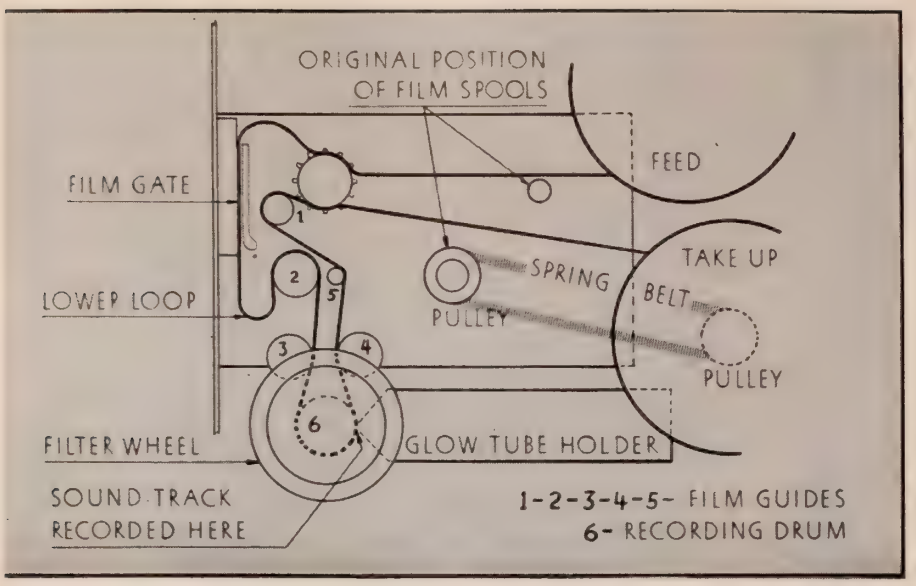
Because "Odd Man Out" offers so much in the way of film study for the home movie-maker, only a few of its facets can be touched upon in this article. Of particular interest to the amateur is the frequent use of close-ups. They are used in this film in many ways and for many purposes. Frequently the close-up is used to select a particular detail of the scene to bring it to the attention of the audience. For example, in the scene in which the police are searching "Granny's" house, "Granny" has a gun hidden in the sleeve of her dress. It accidentally drops down and in huge close-up we see the muzzle of the pistol sticking out of the sleeve cuff.

Later, the close-up is used to paint up for satirical comment. In the dance hall scene, the opening shot is a large closeup of an overhead sign reading, "No Jitterbugging Allowed." Then the camera pans down to the dance floor and we see everyone jitterbugging!

Closeups of the actors are used frequently for expressive effect to catch the nuances of the actors' feelings. But Carol Reed rarely holds a close-up shot for a long time. He cuts rather quickly to a medium or full shot. This gives greater variety to the screen images and aids the dramatic telling of the story.

An exceptional use of the close-up occurs in the scene on the

• *Continued on Page 383*



● Diagram shows original mechanism of DeVry 16mm. camera with feed and take-up spindles re-positioned and sound recording head added. The mechanism was then installed in a specially built case and an electric motor added to drive the film at standard 24 frames per second sound speed.

Home Made Sound Camera

The Second Of Two Articles Describing How One Amateur Converted His Silent 16mm. Camera To Sound

By EARL W. ABBOTT

IN THE May issue, I described how the project of converting a DeVry 16mm. silent camera to sound was begun, how the new camera case was designed and built and how the DeVry mechanism was installed within it and the optical sound system added. Continuing the discussion this month, we shall now see how the motor was added and the camera completed and made ready for recording single system sound.

In order to follow the description, it is suggested that the reader refer to the illustrations which appear on page 277 of the May issue and also to the diagram above. Before the DeVry mechanism was set in place permanently within the camera case, a hole was drilled through the case at a point opposite the camera hand crank shaft. A shaft extension to join this was machined with a hole drilled in one end and a 1/16" pin inserted. Then a flange was turned on the shaft and this butted against the end of a bushing made to receive it. This bushing was also turned with a flange which was fastened to the camera case with 3 screws. The shaft was completed with a pulley which received the belt from the electric motor.

The motor, which is mounted outside, on top of the camera case, is a 1/60th h.p. Westinghouse induction type 110 volt motor, with a speed of 1000 r.p.m. My problem was to gear this down in the belt transmission so the camera shaft would turn at exactly 180 r.p.m. The formula by which I found the correct size pulley for camera shaft was as follows:

> Diameter of motor pulley multiplied by r.p.m. speed of motor, divided by r.p.m. of camera drive shaft, equals diameter of driven pulley, i.e. pulley on camera shaft.

I made this pulley a little larger than my figures called for. On face of the pulley I mounted a stroboscope and illuminated it with a small neon glow lamp. Then, connecting the pulley to the motor by a belt, I turned diameter of the pully down further until dots on the stroboscope appeared to stand still, thus indicating that camera mechanism was turning at exactly 24 f.p.s.

One of the purposes of making the large camera case was to accommodate the larger 200 ft. film spools. In order to provide for this, I removed the regular takeup spindle from the DeVry chassis and machined a new standard into which a bushing was fitted to take the old takeup spindle. A small pulley was then mounted on the original shaft of the mechanism and another one mounted on the takeup spindle shaft, and the two connected by spring belt. For the feed reel spindle, a new one was machined and mounted farther back but in the same manner as the takeup spindle, but without pulley, of course.

Attention was next directed to the electrical connections. For the sound system, a conventional 4-contact plug receptacle was mounted in the back of the camera case, near the bottom. In order to light-trap this connection, a cup-shaped cap was turned of aluminum and mounted within the case over the end of the receptacle protruding through the case. A hole was drilled in this cup just large enough to allow passage of the wire extending from receptacle to the recording tube.

Completing the camera are two simple elements forming a viewfinder on left side of the camera (from operating position). These consist of a metal frame, hinge-mounted adjacent to the lens at front of camera, and a smaller eyepiece hinge-mounted on same side of camera at the rear. This viewfinder, while possessing none of the refinements of an optical finder, nevertheless serves its purpose well.

The camera has been tested successfully for on-the-spot recording of single system sound films. It also may be used for post-recording sound by simply capping the lens and running exposed but undeveloped film through it. To post-record a sound track for a picture al-

● *Continued on Page 377*

SUNSET scenes always make good backgrounds for both main and end titles. This one was photographed by Richard J. Cowan of Los Angeles, Calif. Shoot it at a distance of 30 inches with a 1¼ diopter auxiliary lens before your camera lens. Use photo oils or water colors to add tints for color film titles.





• Interior scenes shot with flat lighting lack depth and sparkle. Highlights are lacking and shadows difficult to control. There is no detail in background.



• Moving model away from background enables cameraman to light subject and background separately. Here he takes a separate meter reading on background illumination.



• Values of both subject and background lighting have been established by exposure meter readings and now the photographer is ready to shoot the scene.



• The resultant shot gave good exposure results like this with ample detail in background, nice highlights on subject's hair and figure and good overall pictorial quality.

CALCULATING EXPOSURES FOR COLOR FILM

A Professional 16 mm. Cinematographer's Views On Reading Exposures For Kodachrome Film Based On Years Of Studio Experience

By CHARLES PADDOCK

SINCE Kodachrome makes up the bulk of the motion picture film being used by amateurs today, the rather limited latitude of this film makes the question of correct exposure a vital one. It seems there are about as many methods of taking an exposure meter reading as there are amateur photographers; the experience gained by each through practice and experimentation has resulted in each photographer establishing his own "correct" methods and practice.

One cameraist may use a reflectance type exposure meter, such as De Jur, Weston, General Electric, G-M, Hickok, etc., meters that measure the actual light reflected from the camera subject, and



• Then he aims the exposure meter at subject, taking a reading to determine proper lighting for her. By compensation, both lightings are adjusted to give correct results.

take a reading on every important subject within range of his camera. He will note the results of each reading on paper and then by mathematical calculation arrive at the "correct" figure at which to set his lens diaphragm. The theory of this cameraist is that correct exposure is based upon the average of all the intensities of light reflected toward the camera within the camera's range of view.

Another photographer will wonder why the first spends so much time and effort to arrive at the "correct" exposure. "Why not hold the meter at camera position and accept the reading given as it points toward the subject or scene?" he asks. This method is supposed to give an average or "over-all" reading. However, does this "over-all" reading always give desired results?

Suppose we are about to shoot a picture of a light-complexioned blonde standing before a very dark background. Since the background makes up the larger area of the picture, an over-all meter reading invariably would tend to favor the dark area, resulting in slight over-exposure and too-light flesh tones in subject.

At this point of the discussion, still another photographer might declare that a "hand-reading" by meter will produce best results—that is, taking a closeup reading of the back of the hand as a substitute for subject's face, on the theory that reflectance values would be the same. His argument: "This is a normal reading, since flesh tones are usually neutral and thus represent a good average for everything." Also, he will insist that the flesh tones are the most important and therefore correct exposure of subject in the scene is the most important factor, regardless of everything else. An outdoor cameraman will agree with this when shooting portraits; but on larger scenes flesh tones usually represent a very small area of the scene as a whole, the implication being that exposure calculation should concern itself with what comprises the larger part of the scene area.

The photographer who likes the incident type exposeure meter, says to forget all about these troubles and measure the source of light, and everything else will take care of itself. This is fine except for one thing—every object within a scene reflects a different amount of light. Let us consider how the incident type meter would work in reading exposures, say, in a poorly lighted machine shop, a cave, or basement where the subject matter is extremely dark in tone, absorbing most of the light. With such scenes, how can one possibly determine how bright the subject is when only the light source is measured?

It has been stated many times that when using the incident type exposure meter, the photographer seldom has to compensate more than one-half stop. This is a general rule that, for several reasons, cannot always hold true. In the first place, there are many scenes that must be compensated more than one-half stop. Our company once photographed a sequence of scenes within a coal mine, and after two weeks shooting, we found that at no time were we within one-half stop of any incident light readings that were taken. This example is unusual but we found it was necessary to base exposures on a reflectance reading and then compensate from the meter figure in order to get the coal to photograph black.

Another point is that the illumination may be such that the light source cannot always be measured by meter. A sunset scene is a good example. Here, the light source — the sun — is beyond the subject and once again we must resort to reflectance reading. Many times we have had occasion to photograph stained glass windows illuminated from the rear. In such cases, we could measure the light source, but how could we determine how much of the light is held back by the window itself on the camera side?

A third argument is that often we may wish to photograph scenes in a different "key" than normal. We may want a street scene to appear darker for a special effect or purpose. There is less compensating to do if we take the meter reading off the subject, rather than the source of the light.

Another handicap often found in incident meter use is that it is sometimes impossible to place the meter near enough to subject when shooting indoors. There is a special accessory applicable to the incident meter, of course, which tends to convert it for reflectance light readings, when light conditions are considered other than normal. But the trouble is in determining when the light is below normal. There are many degrees of light reflecting power of objects. It then becomes necessary for the photographer to decide which is the most accurate method to follow —taking an incident reading and compensating for the reflectance variations, or taking a reading of the subject itself and then making the necessary corrections, if any.

From the foregoing, it will be seen that one single factor prevents each of the two light metering methods from being the ideal method of calculating correct exposures, for the reason that *every subject reflects a different amount of light.* The amount depends upon (1) color, (2) distance from subject, (3) whether subject has a dull or bright surface, and a number of other more or less important elements.

Regardless of the type of meter used, we must learn to compensate for the different reflecting powers of our subjects. The $64 question is, "How much shall we compensate?" The answer will insure correct exposure.

Getting back to the subject of exposures for Kodachrome film, I have found that correct exposure need hardly be a problem if we remember that the exposure latitude of this film is four stops—two above and two below normal. Here at once we have established a guide for compensation in adjusting meter readings. In other words, the "brightness range" of our scenes should be within the range of our film where we expect to retain detail.

Tests have proven that a white card can be photographed with Kodachrome film so that any shade of gray can be obtained. A normal reading will render a neutral shade of gray. One stop larger will render the exposure very much lighter, and since the latitude is four stops, a full two stops larger will

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● These two photos of the same scene represent the difference in results that could occur between an uncoated and a coated lens. In color photography, scatered light tends to dilute and distort the original colors. Brilliance of image is impaired and contrast lost to point where result is a veiled or foggy effect as in picture above, at right.

4-Millionths Of An Inch

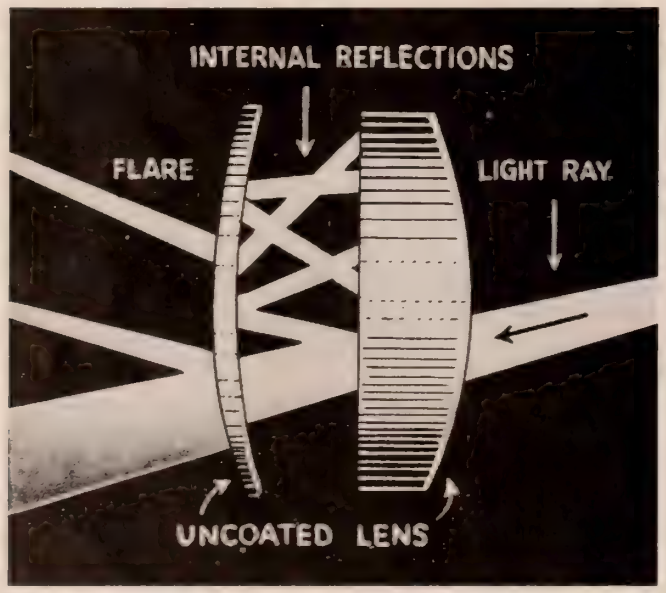
How Modern Anti-reflection Lens Coating Works To Give You Better Pictures

By HENRY WIRGIN
Director of Research—Camera Specialty Co., Inc.

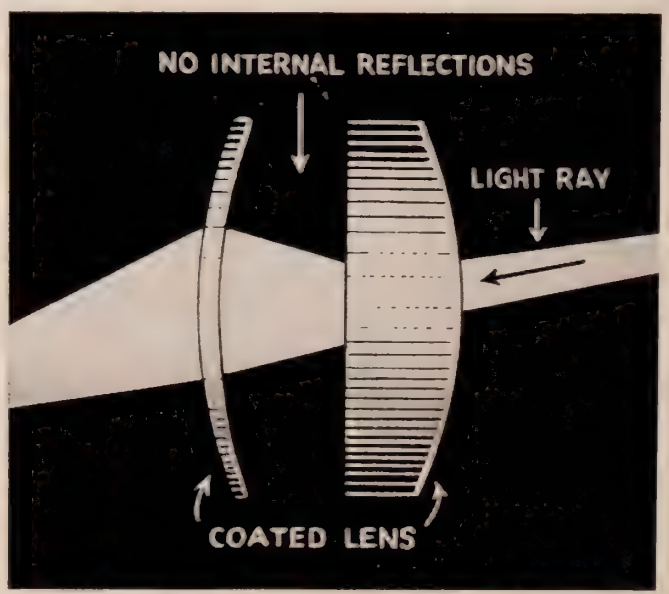
THE DIFFERENCE between getting a superbly beautiful picture, and one that is only in the so-so class may indeed be just four-millionths of an inch. That infinitesimal dimension is the thickness of the film used in coating lenses. Many professionals, amateurs and ordinary snap-shooters have already switched to coated lenses, and have seen, often, a magical improvement in the pictures they take. But relatively few people fully understand just what a coated lens does that an ordinary lens —no matter how good—cannot do. As a result, there exists a certain amount of confusion with regard to the benefits of coated lenses. Some of this confusion with regard to the benefits of coated lenses. Some of this confusion has lead to exaggerated claims and some to unjustified deprecation of the advantages of coated lenses.

It might clarify many misconceptions if we become acquainted with the way anti-reflection coating works. If we examine the mechanical structure of

● *Continued on Page* 387



● This diagram shows what happens to rays of light passing through a two-element uncoated lens. The rays "bounce" around between the inner surfaces of the two lens elements, creating internal reflections and flare.



● Compare this with the smooth passage of light through the same lens (above) that has been optically coated. The rays of light pass smoothly through both elements, finally emerging in greater volume.



● With the advancement of amplfied sound has come development of many unique types of microphones, not the least of which is the contact microphone attached to this musician's violin which results in truer rendition of music, no extraneous noises.



● Use of neck holder for mike keeps instrument at a set distance from narrator's lips, insuring consistent volume of sound at all times, regardless of movement of the speaker in the recording studio.

Acoustical Problems In 16mm. Sound Recording

How Skillful Placement Of Microphone Affects Quality Of The Sound You Hear When Pictures Are Screened

By WILLIAM J. BORNMANN



● In home s.o.f. recording, where microphone booms are less likely to be used, the mike may be concealed from camera view by some prop such as vase of flowers.

PROBABLY the most important factor in sound recording is the placement of the microphone in order to cope with the various acoustical problems that invariably arise. Recording equipment, when used properly and monitored well, is capable of handling all that the microphone delivers to the amplifier, but it cannot screen out or eradicate echoes or reverberations. One must exercise ingenuity in placing the microphone so that it will be as close as possible to the person or subject recording and still not be visible in the picture.

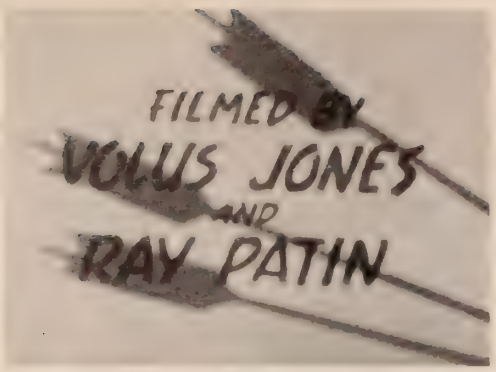
For pre-recording or post-recording, the acoustical problems aren't too great. The microphone can usually be placed within a few inches of the actors's or commentator's lips. This permits holding the gain or amplification of the recorder down to the minimum. Thus the microphone doesn't reproduce any echoes that may be present in the room or recording studio. In recording the voice of a single person, I have found it advantageous to have them use a neck holder for the microphone, as pictured above. This keeps the microphone at an even distance from the speaker and leaves his hands free as well. With the neck holder, if the commentator moves forward or back, the microphone moves with him. With the usual mike on a stand if the commentator moves back or forward a few inches, it will be necessary to change the gain control on the recorder. This is not necessary when the neck holder is employed. The gain control can be set at the proper position for the commentator's voice, leaving the sound man free to devote his energies to controlling another sound channel, as in the case of mixing music with the commentator's voice. If by any chance a slight echo is detected in the monitor phone when recording a single person's voice, it can be dissipated by placing the person and microphone nearer the center of the room.

The majority of acoustical problems will arise when recording lip-sync or instrumental music. It is advisable when

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● Recording of dialogue between two or more persons calls for use of microphone on a boom which elevates it above their heads out of camera range.

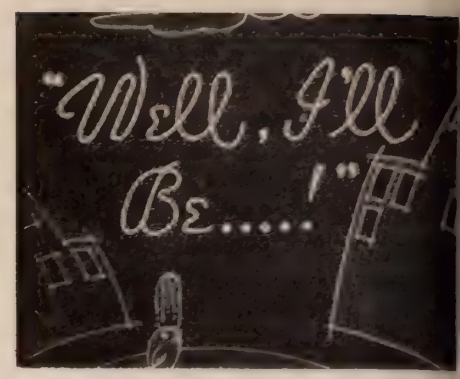




● Example of a simple hand-lettered title enhanced by shadows of three arrows held before light source outside camera range, which any amateur could duplicate.



● Here a simple hand-lettered title was painted in white letters on a black title board, photographed, then the background scene superimposed over it.



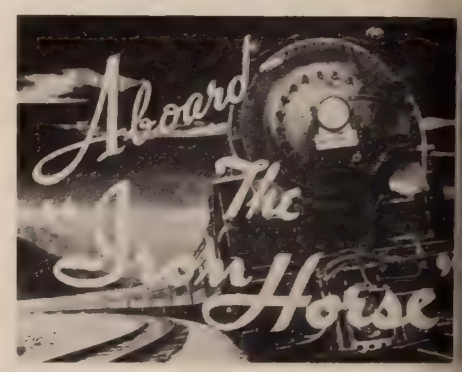
● Example of the type of hand-lettering that can be accomplished with ordinary "Speedball" lettering pens used by showcard writers.



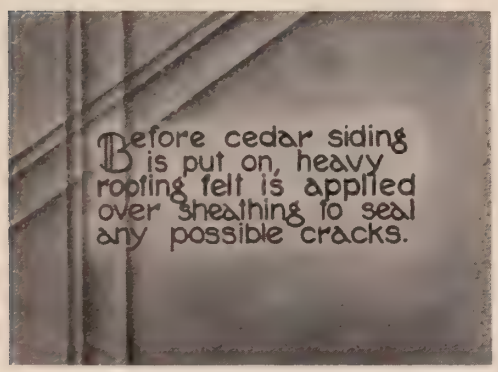
● Another example of the lettering produced with "Speedball" lettering pens, India ink and a white title card. Pens of two sizes were used in the lettering.



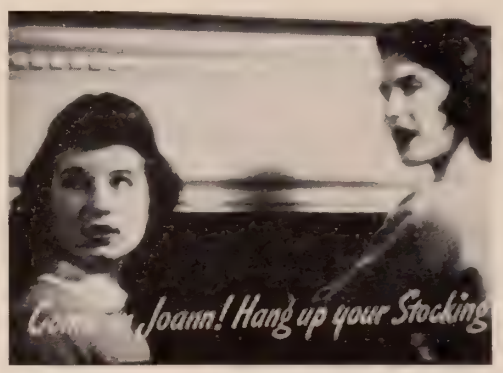
● When lettering skill is lacking, one can always improvise with a set of children's building blocks as one amateur did to produce this attractive title.



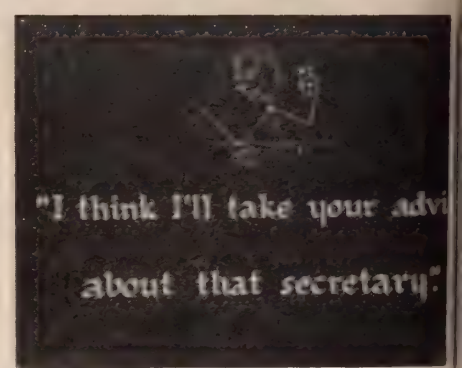
● Still another method is to trace lettering from advertisements, etc., then cut out the letters and apply them over title background.



● Example of neat and effective sub-title, handlettered with a lettering pen. The airbrushed background effect was made with a simple tool available at art stores.



● Here, title text was lettered in white on a black card, then superimposed over the scene to produce a very professional titling effect that doesn't interrupt continuity.



● Another example of free hand lettering with a blunt instead of ball point "Speedball" pen Note how simple sketch enhances text.

TITLE LETTERING AND COMPOSITION

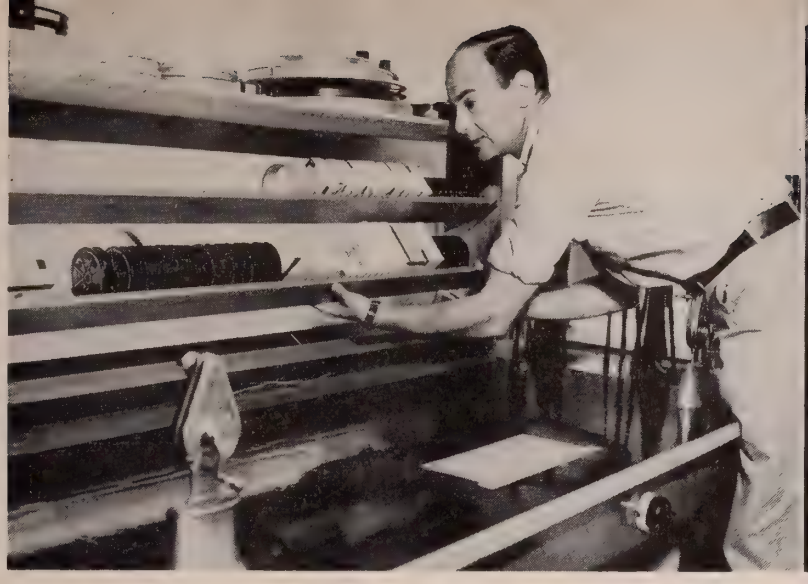
If You Hesitate To Make Titles Because You Can't Print, There Are A Lot Of Other Ways To Compose Your Movie Captions

By WILLIAM L. LUCAS

IF WE could write titles as easily as we write a letter, titling movies would be a cinch. But it's the job of lettering, and of composing that stops most movie amateurs before they begin. Well, you don't have to be an artist to hand letter a title card, as hundreds of movie makers have found out. Methods for lettering titles range all the way from use of alphabet soup noodles and the typewriter to handlettering and the printing press—and in between you're sure to find one method easiest for you to follow and yet give you neat professional-like captions.

If you want hand lettered titles, you can make them easily, even if you aren't an artist or a show card letterer. First, for the novice without any skill in free-

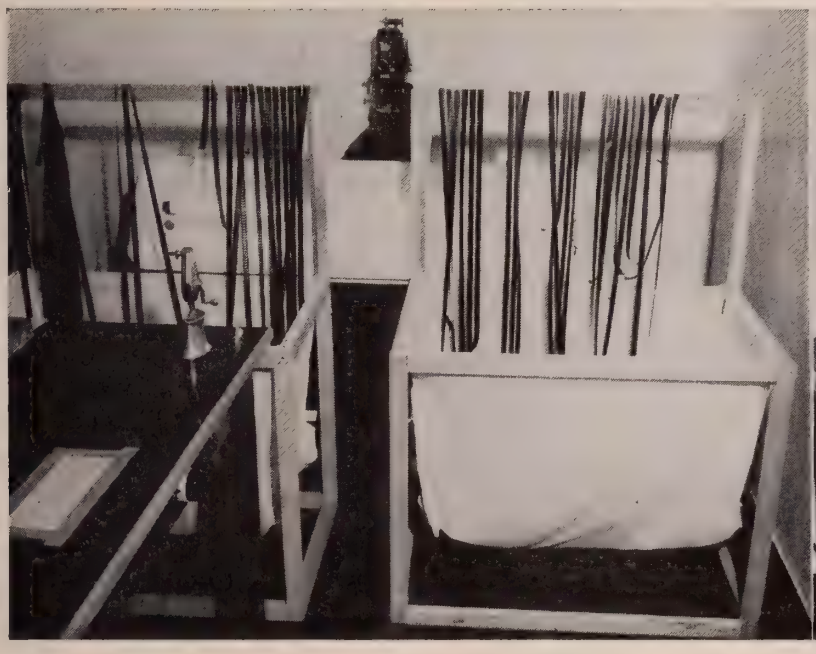
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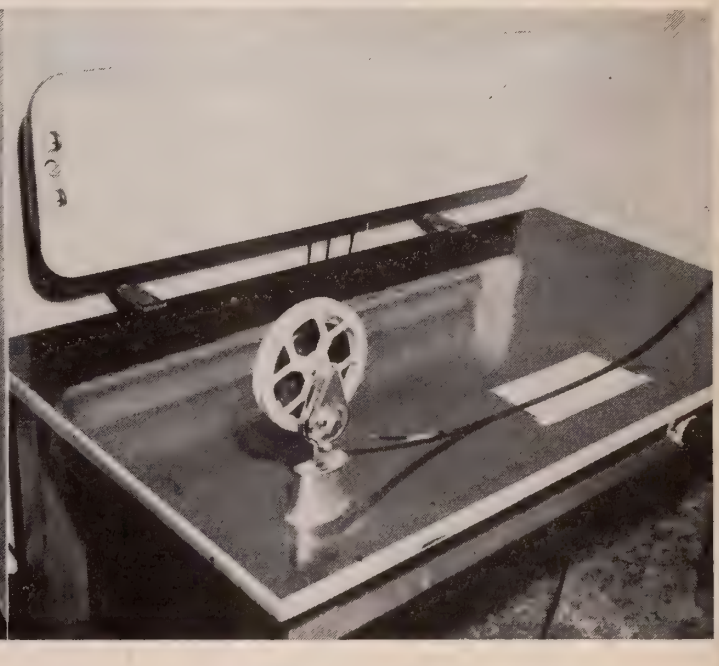
● View of author's editing setup. Demountable "V" racks hold spools of film within easy reach of editor. Film ends are hooked to brads set in edge of racks. Fluorescent light in rear permits ready inspection of each film strip.



● Another view of the editing setup. Note that Craig viewer and splicer are mounted on heavy blocks for stability, provide for moving out of way when not in use. Additional racks and trim baskets are at right.



● View of the trim baskets, a most essential accessory for a film editor. Film may be run into them instead of wound on reels or in coils, with the ends clipped over a brad in the framework. Note fluorescent light at rear; also the projector.



● Here is view of the workbench before the film racks are set in place, showing position of the fluorescent lighting fixture which throws light against the film strips for easy and ready identification.

Film Editor's Workshop

Good Work Results From Using Good Tools And An Efficient Editing Setup Is Highly Essential In Making Good Amateur Movies

By CHARLES ACKERMAN

AN EDITING set-up that is roomy, efficient and based on system plays an important part in the production of good amateur movies. Every detail of one's editing table should be planned prior to it's construction, so the editor will have complete control of his film at all times. Thus in preparing a sequence for editing, every frame of film will be within reach, easily viewed and worked without the editor having to leave his chair.

Too many amateur movie editors have not done justice to their films due to loss, improper filing, oversights (in some cases actual omission of certain scenes), and losses of "trims" and "takes."

The author, with an aggregate of twelve years experience in handling 35mm. film, has fashioned an editing arrangement which he feels will assist the 16mm. amateur in editing his movies. Designed to incorporate simplicity, and utility with a minimum of expense, the arrangement, pictured on this page, includes: 1. cutting table, 2. film racks, 3. trim baskets, 4. combination light and projection table.

The cutting table, of average height, is approximately 4 feet wide and 5 feet long. The table is topped with a smooth composition covering; the edges are beveled and heavily varnished giving the table a smooth surface so essential in preventing scratching of the film.

Mounted near the edge of the table, and spaced about 3½ feet apart, are the rewinds. Proper spacing will allow the editor sufficient room in which to

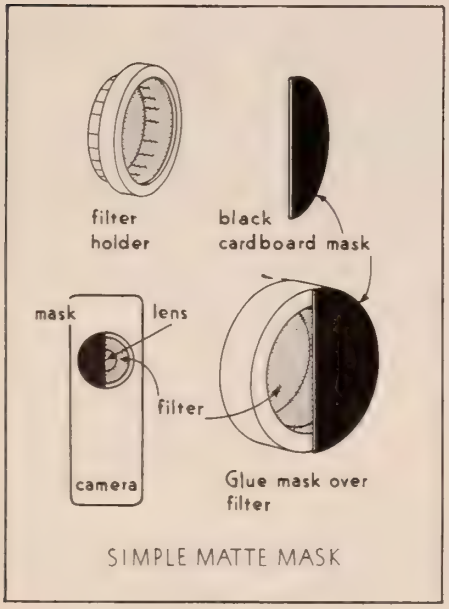
● *Continued on Page 382*

Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



SIMPLE MATTE MASK

● No matte box necessary

Matte Masks

If you use a sunshade and filter holder on your camera lens, you can use this accessory also as a matte box for split-stage shots and similar cinematic tricks. As shown in accompanying diagrams, masks can be made from black paper or cardboard and cemented, temporarily, to one of the glass filter discs, then mounted in the filter holder.

Of course, one could simply mount the masks in the holder without the discs; but greater accuracy in matching up the mask lines will result where the first method is followed, for this reason: The mask, attached to the disc, is bound to be truer in shape and divided more evenly than if used alone.

Take, for instance, a split stage mask dividing the picture frame in half, as shown in the diagram. The mask, mounted on the disc, can be mounted before the lens in the holder for the first part of the shot, then the disk or the filter holder may be rotated a half turn to bring the mask around to cover the opposite half of the frame and insuring that the line of demarcation will be perfect as long as the mask is set perpendicular each time.—*Alec C. Stoner, Pasadena, Calif.*

Spiral Backgrounds

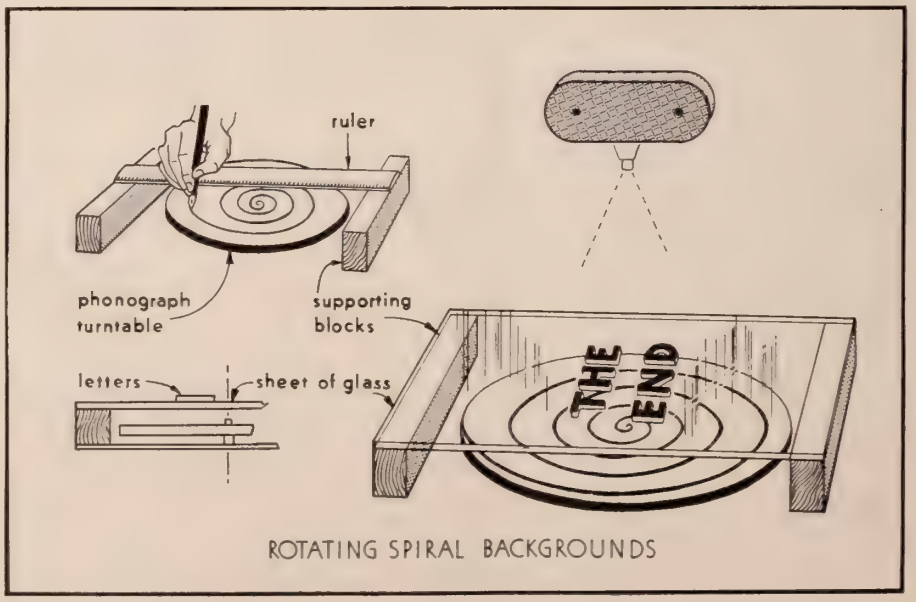
Rotating spiral backgrounds enliven titles and are an effective device to symbolize transitions between waking and dream sequences, to represent "dizziness" following a blow on the head, or as a fade-out-and-fade-in to represent a retroactive lapse of time from the present to some past period.

One does not have to be skilled in art or draftsmanship to produce a perfect spiral; a phonograph turntable is all you need. Prepare a disk of cardboard or paper, using a record as a template, thus insuring a dead-center accuracy for the pivot or axis.

Place two books or blocks of wood opposite each other, next to your phonograph turntable (see figure 1.) Lay a foot ruler across the books, the straight edge lining up with the axis of the turntable. This ruler will guide your hand in making the spiral.

With a paint brush, crayon or pencil, steady your hand on the center of the foot ruler and start the turntable spinning. By drawing your brush or pencil along the ruler, you produce a perfect spiral on your cardboard disk, in any color or combination of colors desired. Depending on which direction you want the spirals to rotate, make the stroke from the outer rim toward the center or vice versa. The speed with which you pull the pencil across the spinning disk governs the width of the spirals.

To photograph the moving spiral, set



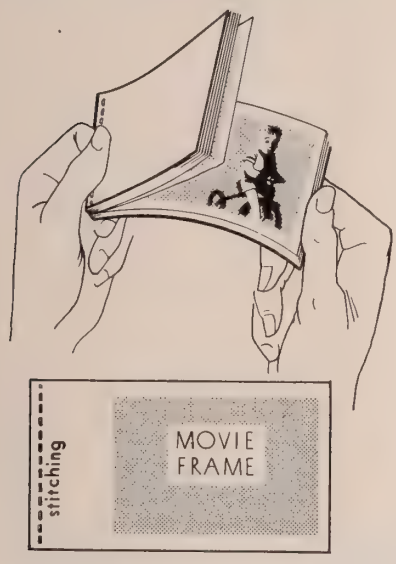
ROTATING SPIRAL BACKGROUNDS

● If you have a phonograph you can make title effects like this

up the camera vertically over the phonograph turntable axis. The title can be set up with movable letters on a sheet of glass placed over the turntable, in which case care must be taken to stop down the lens sufficiently to put both title and background in focus. Or, in the event your camera has backwinding equipment, the spiral can be shot first and an opaque white title on a black background shot as a double exposure. (See Figure 2.)

For the special "Hollywood effects" to indicate a person going to sleep or awakening from a dream sequence, super-imposition through backwinding is desirable with a fade at each end, the spiral being thrown out of focus to give a dreamy rippling effect, especially at 32 or 64 fps.

The center of the spiral need not be in the center of the camera frame. Unusual effects can be obtained by placing the center at any of the four corners or completely outside the picture area. —*Walker Tompkins, Seattle, Wash.*



• Flip the pages to see movies

Movie Books

Short action sequences can be made into very interesting riffle movie books. Characteristic bits of action of your friends or family make fascinating little gifts when prepared this way. Sequences from cartoon reels can also be made for the children. First make small frame enlargements from your movie film, printing them on single-weight photo paper. Make enlargements of every 3rd or 4th frame, depending on the rapidity of the action desired.

In trimming the enlargements, leave sufficient border of plain paper at the left to allow for binding all enlargements into a book. The bottom, top, and right borders should be uniform. Take ten or more enlargements or pages and bind them together, using a stapling machine or the family sewing machine. Then bind these ten-page sections together to form the complete book. About 150 pages are required to make a good action sequence. To produce motion in the pictures, hold the book with the left hand and flip the pages held by the right.—*William A. Seeley, Roseville, Mich.*

Brown-Red Toner

A toning solution that produces brown to brick-red tones on black and white film may be compounded as follows:

Sodium acetate	2.8 grams
Uranyl Nitrate	3.5 grams
Potassium ferricyanide	3.1 grams
Glacial acetic acid	40 mls.

Distilled water to make 350 mls. solution.

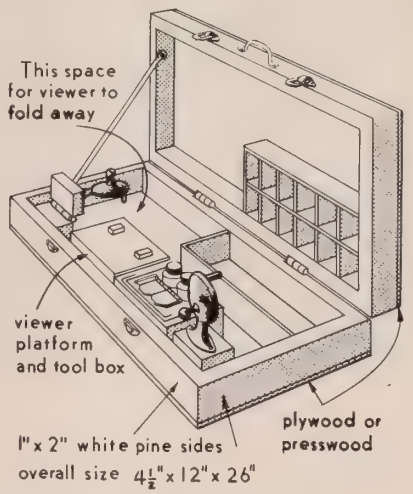
Soak film to be toned in clear water for 3 to 5 minutes or longer, depending upon shading of color to be desired—to be determined by tests. Usually, 2 minutes will produce a pleasing brown tone. A lengthier bath in the toner will produce a brick-red tone. Final step is to thoroughly wash toned film in clear, running water, then wipe carefully with a soft cloth or sponge and hang up to dry. —*F. G. Metro, Hagerstown, Md.*

Color For Titles

The black and white titles that appear in Home Movies each month can be used with color film by tinting them with ordinary water colors. Borrow your child's water color set or purchase one from your local five and ten cent store. Don't try to lay a solid color over the entire background but utilize color for the highlights. For instance, instead of painting the lettering of the title a solid color, use three colors—red, blue and yellow—just a single stripe of each in each letter. A touch of color to the decorations, then, is about all the color needed to transform these black and white titles into colorful Kodachrome titles. —*Burton Marks, Akron, Ohio.*

Film Cleaner

An emergency film cleaner can be made from an ordinary pipe cleaner, bent double. The film can be run through it when rewound and this simple operation will remove dust and lint satisfactorily. Another use for pipe cleaners is to remove fuzz and dirt from the film gate aperture of projector or camera. —*D. J. Patterson, Holmfield, Manitoba, Canada.*



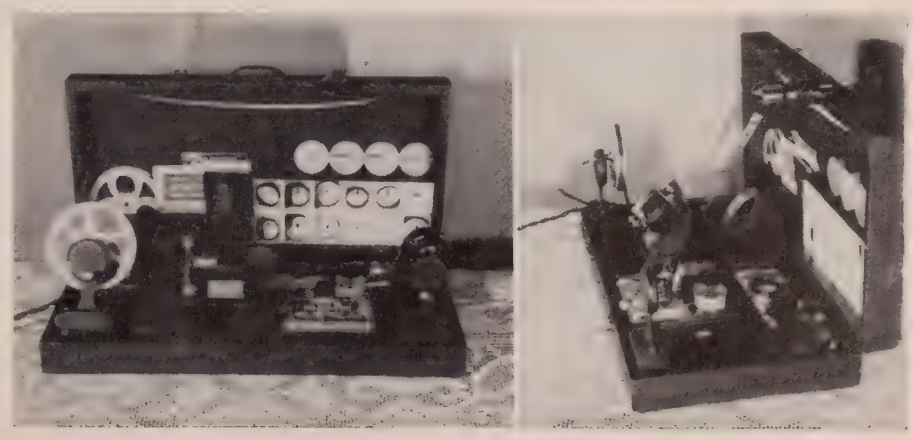
• Detail of editing kit pictured below

Editing Kit

The editing outfit pictured above comprises, in one handy suitcase cabinet, all the equipment and materials necessary to edit and splice films. In addition, it offers the practical means of storing unedited film material, when interruptions occur, so that everything is in place when editing is resumed.

Some of the features of this editing kit include: rewinds mounted on hinges so they may be folded out of the way; Kodascope filmviewer; small box for tools and accessories; Craig splicer; receptacle underneath splicer to receive trimmed film scraps; 12 numbered receptacles on the lid side of the box for holding film strips ready for splicing;

• *Continued on Page 391*



• All editing accessories are neatly arranged, ready for use. Unspliced films are always in order.



● Bradley Clark used to make commercial 16mm. newsreels of golf tournaments, football games and track events. Then he went into the Army. When he returned, he brought with him carefully laid plans for producing educational films. His initial 16mm. school film, "Harbor Highlights," was an immediate success.

"We Like It . . . . . We'll Buy It"

Sweet Music, These Words, Which Proved That Bradley Clark Had The Right Formula For His Initial Educational Film

By J. H. SCHOEN

"PICTURES wrought, not by hands alone, but by thought." This is the creed, the very foundation on which Bradley Clark has begun a profitable enterprise of producing educational films. After four years of careful planning, six months after release from the Army parachute troops found Clark with his first educational film completed —and accepted.

Harbor Highlights, a one-reel 16mm. color and sound educational film and designed expressly for lower elementary grades, has proven an immediate financial success by the sale of prints on the West Coast alone. Obviously, the film was also successful as a teaching subject. It is successful because Clark approached its production in a realistic manner. Unlike so many aspirants to the production of educational films, Clark did not start his camera rolling on a filming idea that was of his own dreaming. While he was fully aware of the power of films in education, he did not pretend also to know everything about the educator's needs. So he did the logical and realistic thing. He asked the educators, "Exactly what type of film is needed most?" The answers he received charted his course in the production of *Harbor Highlights*.

Strangely enough, Clark has never been an amateur movie fan. As a matter of fact, he was the guy who always cut off Aunt Emily's head with the family Brownie Box Camera. He does, however, have an extensive background in show business and the theatrical world. His first job was with a troupe of Arabian Tumblers, performing in

● *Continued on Page 372*

★

Closeups

★

Gae Faillace, former U. S. Army lieutenant credited with grinding out more combat and non-combat film footage in his 26 months of overseas duty than any other individual Signal Corps cameraman, is currently touring the country exhibiting and lecturing with his 16mm. Kodachrome film *Australia to Tokyo*, which he photographed on his own in conjunction with his service assignments.

★ ★ ★

Herman Schapp, for 30 years a professional 35mm. cinematographer, has joined the ranks of other professional Hollywood cameramen taking up 16mm. cinematographic assignments with producers of commercial and entertainment films.

★ ★ ★

William F. Colley, who, together with James F. Colley, has formed Home Movie Productions, in San Diego, California, is currently undertaking production of a 300-foot 8mm. color film tentatively titled *Scout Rescue* on assignment from Scout Troop One of San Diego.

★ ★ ★

Edgar Bergen, now firmly established in 16mm. film production in addition to his other business interests, has purchased a complete Auricon 16mm. sound recording system for his studio on Sunset Boulevard in Hollywood. Bergen's films are aimed for the television needs of the future.

★ ★ ★

Harry R. Reed, after receiving special permission from the Canadian government to travel over the Alcan Highway, has produced an exciting 16mm. Kodachrome film, *Alaskan Adventure*, which he is currently showing on a lecture tour throughout the United States.

★ ★ ★

Deane Dickason, skilled 16mm. cameraman and noted news analyst and authority on the Far East, recently returned from a 10-months' camera sojourn in India where he filmed much of the unusual to be seen there and edited it into an entertaining film which he is screening for lecture audiences on the Pacific Coast.

★ ★ ★

John Ratterman, whose article on a unique multi-unit camera light attachment appeared a few months ago in Home Movies, now finds himself with a

● *Continued on Page 391*



● Many 16mm. cinematographers are specializing in the production of medical films in view of the particular camera skills and medical knowledge usually necessary in this type of film production.

16mm. Takes Over

The Film Needs Of Education, Religion And Business, And The Future 16mm. Holds For The Non-Professional

PART 2

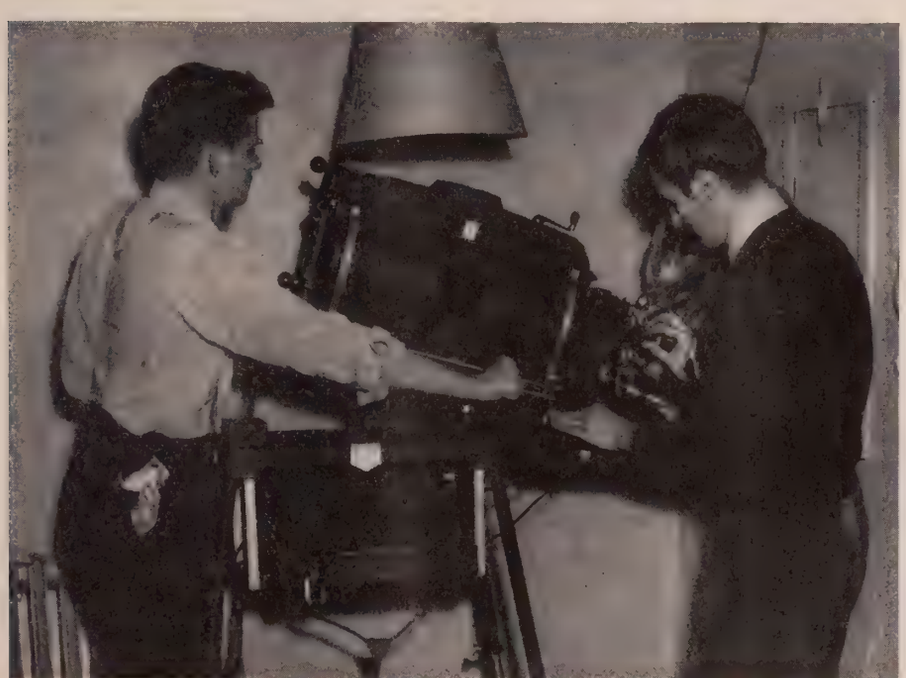
By ROBERT ALLEN

★ IN MY article last month, I attempted to bring to the reader a broad, general view of the strides made by commercial 16mm. film production since the war, when the medium was so successfully used by the government, and by many industrialists in war production, as a means of educating, training and informing thousands of people in the shortest possible time and with maximum effectiveness.

War use of 16mm. film is generally credited with giving 16mm. industry the impetus that resulted in its emergence to its rightful place in the commercial film world; and since then there has resulted a genuinely healthy and consistent demand for 16mm. films to fit the needs of various fields including business, education, religion and entertainment.

The backbone of the new demand are the thousands of officers and enlisted men who have returned to executive positions in business life. They know at first hand the value of informative movies. Its effectiveness as a means of selling needs no proof for them. They are playing a large part in the expansion of the 16mm. industrial film.

The types of industrial movies which a single company can use are numerous. Theatrical-style films carrying subtle advertising are now being successfully shown in many of the nation's theatres. Travelogue films have proven particularly effective for this, although limited to the few businesses that can profitably use them. Documentary Films presented in documentary style are primarily suited for institutional selling. They usually describe realistically broad industrial or social activities as in the case of "The Story of Television" and "Pipeline Licks the Weather," both good 16mm. productions. Along similar lines, documentary films may be used to tell the history of a specific company or product and its relation to society as in "To a New World" (Radio Corporation of America) and "The Gift of Ts'ai Lun — Paper" (Hammermill Paper Co.). Strictly sales promotional films compose the majority of such industrial motion pictures. They vividly dramatize new products, appliances, devices, and services. Theatrical tech-



● Since advent of the more powerful 16mm. arc projectors, the exhibition phase of 16mm. films has become an important activity of the industry with both men and women specializing as operators.

● *Continued on Page* 378

Take your choice.



Filmo motion picture cameras differ from one another in many respects, so that there's a model to meet your needs ideally, whatever operating features and film size you prefer. But in one important respect all Filmos are alike . . . they're *all* engineered and built to the same high standards that have made Bell & Howell professional equipment Hollywood's choice for the most exacting work.

Single-lens FILMOS



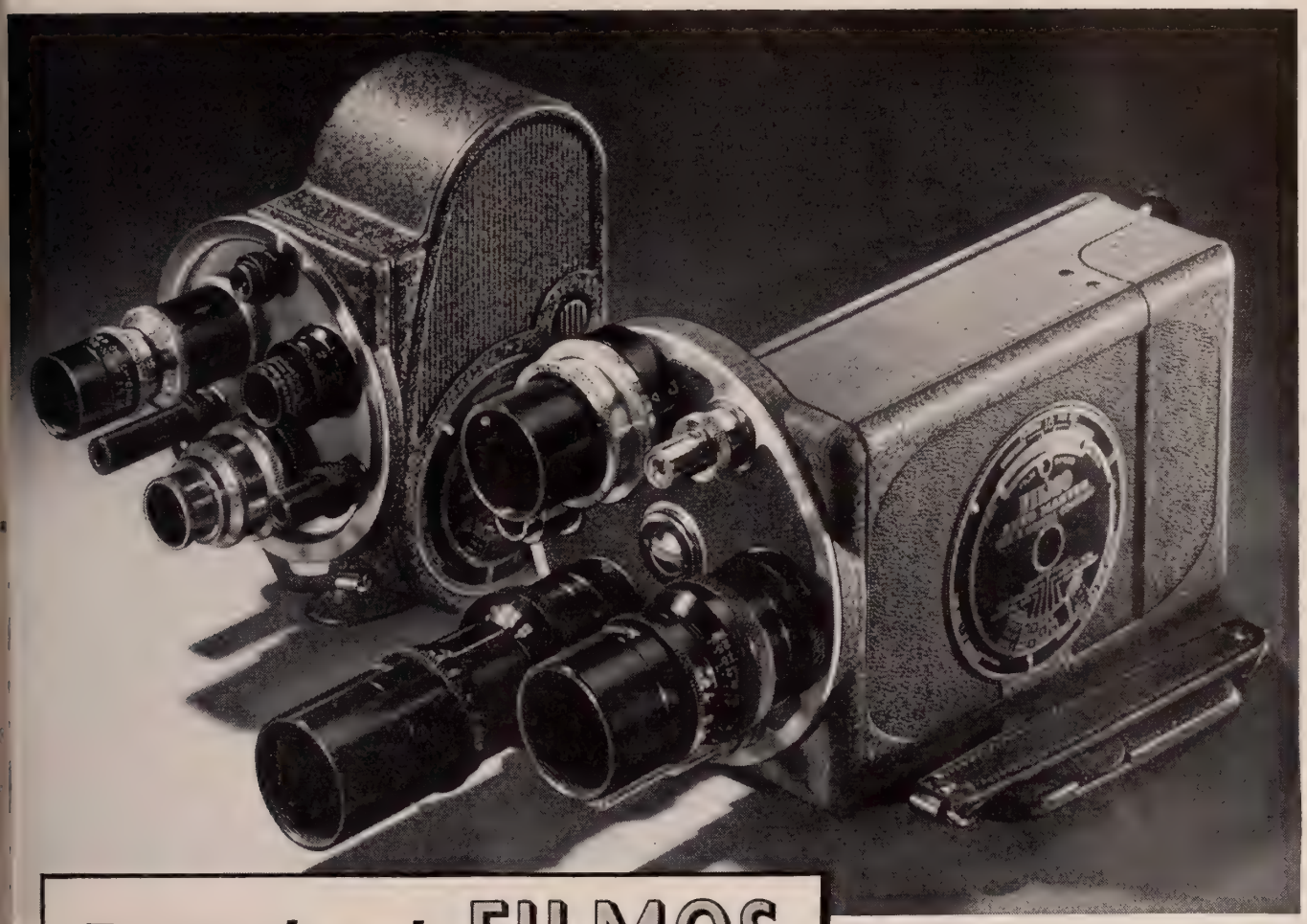
Filmo Auto Load Speedster (at left in photo) loads in an instant with 16mm film magazines, color or black-and-white. Lens and matching viewfinder objective are quickly replaced with special-purpose lenses and matching finder objectives. Operates at 16, 24, 32, 48, and 64 frames per second. Has single-frame release for animation work, too.

Filmo Sportster (at right in photo) takes B&H quality movies on low-cost 8mm film, color or black-and-white. Has four film speeds plus single-frame exposure device for animation work. Lens is instantly interchangeable. Finder has built-in masks for special lenses. Exposure guide is built in, too. Small, light, easy to carry, easy to use.

Filmo Diplomat (above, left) — a standout performer for showing 16mm silent film. Its many features include 1,000-watt lamp, fast F1.6 Filmocoted lens with focus lock, radio interference eliminator, complete film protection even when film is stopped for still projection. All-gear drive—no chains or belts —reverse, fast power rewind, and error-proof film threading.

Filmo Master 400 (above, right). This precision-built 8mm projector takes 400-foot reels—permits as much as 33 minutes of uninterrupted projection. It is fully gear-driven —no chains or belts inside or outside. Brilliant 500-watt illumination through fast F1.6 Filmocoted lens. "Floating film" protection. Metered lubrication. Easy to use.

they're all FILMOS



Turret-head FILMOS

Filmo Tri-lens 8 (left in photo) is an extremely versatile 8mm camera. Turret head gives instant readiness for any picture opportunity. Viewfinder is automatically matched to the lens that's in position for use. Operates at 16, 32, 48, and 64 frames per second; makes single-frame exposures, too. Built-in exposure guide.

Filmo Auto Master (right in photo) is the only 16mm magazine-loading camera with a turret head. Film may be changed even while the camera is on a tripod. The fully-enclosed viewfinder is of the positive type which eliminates eye parallax, and is always matched to the lens that's in photographing position.

For full details on these brilliant Filmos, and others in the complete line of new, improved Filmo 8mm and 16mm cameras, projectors, and accessories, see your dealer. Ask, too, about Filmosound, the B&H sound film projector that shows your own 16mm silent movies, too. Or, write Bell & Howell Company, 7125 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.

1907 40th ANNIVERSARY 1947

Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

MILWAUKEE —Tickets sold, 784. Attendance, 644. Net profit, $168.53. These are the interesting statistics of the Fourth Annual Gala Show conducted by Amateur Movie Society of Milwaukee March 22nd. Six prize winning pictures were screened with background music supplied on turntables furnished by member Rheingan. Bill Vogel was master of ceremonies.

★

MINNEAPOLIS Octo-Cine Guild is strictly an 8mm. organization for male movie makers. Meetings are held the last Tuesday of each month except during July and August. Secretary is Bernard Altermatt, who may reached at GR. 6581.

★

LONG BEACH —Omar Milligan, of Long Beach (Calif.) Cine Club, who has been experimenting for some time with frame enlargements in color from 8mm. and 16mm. films, has been so successful that he has launched a business, offering this service to interested amateurs throughout the country.

★

SOUTH SIDE Cinema Club, Chicago, concluded its annual contest at its March 12th meeting. Winning contestants were: Stanley Sims, Gerald Richter, Miss L. M. Turnham, and John N. Harlan in the 16mm. class, and John Janowiecki, Carl E. Nelson and Tim Kinnally in the 8mm. class. Winners received trophies, medallions and merit certificates at club's annual banquet staged March 30th.

★

OMAHA Movie Club has obtained the lecture hall of the Joslyn Memorial Building as its future headquarters and meeting place, according to David Buck, president. Operating under membership limitations for some time, the club now has under consideration a proposal to lift these restrictions from the present number of 60 to no numerical limit whatever.

★

LONDON —Fourfold Film Unit, one of the leading amateur cine groups in London, England, is actively at work on its newest 16mm. production, "Time To Consider." Unit recently finished location shots in Piccadilly, one of London's busiest streets. Here a complete sequence was shot from stationary cars focused on the street scene. Concealed cameras were imperative to getting natural action without interruptions by passersby. An interesting angle is that the entire sequence was purposely shot on a rainy day. As with most British amateur group films, "Time To Consider" is being shot in black and white.

★

LOS ANGELES Cinema Club, meeting May 5th at the Ebell Club, heard two highly instructional talks by member Lorenzo Del Riccio and Howard T. Souther, Hollywood cinematographer and authority on lighting. Mr. Del Riccio spoke on lenses and demonstrated the use and results of the new Zoomar lens. Mr. Souther discussed composition, placing particular emphasis on value of the illusion of depth.

★

ISLE OF WIGHT—Over 200 people, including the mayor and mayoress of Newport, Isle of Wight, England, enjoyed a screening of amateur films exhibited by members of the Isle of Wight Amateur Cine Society April 18th. The group has just recently begun production on a new club film in 16mm. depicting the legend of "The Isle of Wight Calf," from an original script by Miss D. A. Ibbetson. This is to be followed by production of a documentary titled "County Town," covering the places of interest and activities of Newport.

★

MINNEAPOLIS Cine Club held its fiirst "Equipment Exposition" on May 20th which was highlighted by demonstrations of several different makes of magnetic recorders — attesting to the extreme interest being manifested by amateurs in this medium as a future means of providing sound for home movies.

★

TOLEDO (Ohio) Cine Club is making preparation for a huge club outing to be held sometime in August. Event will feature picture making with all members participating for which social activities will be scheduled. Club has secured a representative of Weston Electrical Instrument Co. to speak at group's June meeting on subject of exposure and exposure meters.

★

— Members of Utah Cine Arts Club, Salt Lake City, at a recent meeting, enjoyed a talk and demonstration by member William D. Loveless on subject of titling. Loveless presented each member of club with set of titles he made himself.

★

METROPOLITAN Motion Picture Club, New York City, recently celebrated its 14th Annual Gala Night at the Hunter Playhouse, screening for members and the public lucky enough to get tickets, a program of prize-winning films which included Joseph J. Harley's "Design in

• *Continued on Page 390*



"Gad! What realism Thorndyke gets into his movies!"

Announcing

HOME MOVIES
1947
Annual Amateur Contest

HOME MOVIES' 1947 Annual Amateur Contest is now in progress. Every amateur who shoots 8mm. or 16mm. movies is eligible to enter. You do not have to be an expert. Beginners have an equal opportunity with more experienced filmers to win one of the many awards because Home Movies' contest is divided into several divisions, i.e., family films, documentary films, scenario films and sound films.

TOP PRIZE goes to the amateur submitting the best all-around film. Then there are 9 or more additional trophy awards for 1st, 2nd, and 3rd places in the various divisions. And if your film doesn't rate one of the trophy awards but still rates recognition, there are honorable mention certificates for the makers of the next 25 best films. Winning films are analyzed for achievement in photography, editing, and titling, and beautiful trophies are awarded for such accomplishments, in addition to the major awards.

CONTEST judging committee is composed of prominent movie makers, members of Home Movies' editorial staff, and personages prominent in the motion picture industry in Hollywod. Contest closes midnight September 30. Winners will be announced in the December issue. Contest rules are simple and will be announced in next issue.

HOME MOVIES

6060 SUNSET BOULEVARD, HOLLYWOOD, CALIFORNIA

NEW FILMS

Latest 8mm. and 16mm. Films For Home Projectors . . . Recent Releases For Road Shows, Clubs, Schools And Churches.



Aqua Frolics is a new Castle Films release in both 8mm. and 16mm. picturing a wide variety of stunts and thrills performed on and in the water. Shown are surf boats battling giant combers on Australian beaches, water ski experts in Florida, Mexican high divers plunging from dizzy cliffs at Acapulco, canoeists shooting the rapids, outboard motor boats in a thrilling race through swamps and shallow puddles of water, climaxed by a beautiful water ballet. Subject is available in 2 8mm. and 3 16mm. editions from Castle Films' distributors and photographic stores.



Nelly Bly, 18 minutes in length in 16mm. Kodachrome and sound, is one of first of Admiral Pictures' series of 12 dramatic musical films on the life and songs of Stephen Foster, American composer. Film simply and inspirationally tells story of song's composition and important part it played in composer's life. Vocalization is by King's Men of radio fame which follows the dramatic picturization of song's origin. Distribution is through Admiral Pictures Corpn., 1450 Broadway, N. Y. City. Price, per subject is $180.00 in color; $75 in black and white.

National Cinema Catalog— The 1947 catalog of National Cinema Service, 71 Dey St., New York City, the 10th Anniversary Issue, is now being distributed.

National Cinema Service has one of the country's largest libraries of 8 and 16 mm. silent and sound films, and this is reflected in National's catalog.

Among the hundreds of films listed are such diverse favorites as: The 3 Stooges, Buck Jones Westerns, Our Gang Comedies, Religious Hymns, Newsreels, Mickey Mouse, Sports Shorts, Old Charlie Chaplin Comedies and Musical Featurettes with Bob Hope, Bing Crosby, Jack Benny and Al Jolson.

The catalog also features various sound and silent projectors, cameras, film and accessories stocked by National Cinema Service.



Taxi Mister, 5 reels, 16mm. sound, running time 47 minutes, features William Bendix, Grace Bradley, Joe Sawyer, Sheldon Leonard, Sig Arno, and a fine supporting cast in a merry comedy having to do with escapades of Bendix and Sawyer as two taxi drivers with ambitions. They become involved with a gangster and his sweetheart — the gangster, in a gun battle in which Bendix loses his cab; and the sweetheart, who suddenly expresses love for him. All turns out well when Bendix receives police award of $10,000 for capture of gangster. Available from Post Pictures Corp., 723 7th Ave., N. Y. City.

★ ★ ★



Stagecoach, famous production of John Ford, is a 10-reel feature, now available in 16mm. sound, starring John Wayne and Claire Trevor. Story is laid in late '90's in the west. Inside of stagecoach traveling toward the Rockies are 9 people—2 women and 7 men—each sensing danger on either side and each having a hidden secret. There is tense excitement in the denoument which sees the villains captured in some of the most dramatic outdoors action ever filmed. Distributor is Commonwealth Pictures Corp., 729 Seventh Ave., New York 19, N. Y.



Frontier Parson *Reads the Bible* is first of a proposed series of religious films with a Western outdoors' slant aimed to present God's word in an interesting and educational manner to young folk. Herman Hack, as the cowboy Frontier Parson, rides to a community and is greeted by a bevy of youngsters to whom he tells of the wonders of the Universe in terms of the great and beautiful things of the earth which are everywhere to see. Distributor is Scripture Films, 535 N. Laurel Ave., Hollywood, Calif.

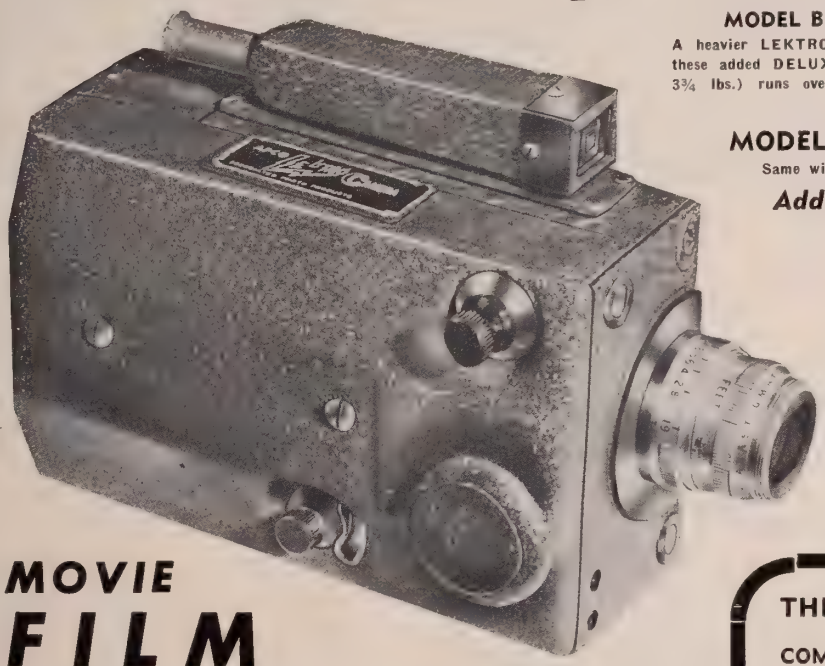
Norwegian Folk Dances, 400 feet 16mm. color and sound, features distinct dance routines of Norway as handed down from generation to generation. Each is complete and offers close study of the step techniques by virtue of excellent camera work. Narration touches briefly on history of these dances. The music is authentic as are the costumes. Subject is available from the DeVry Film Library, 1111 Armitage Ave., Chicago 14, Ill.

AMERICA'S FINEST 16mm MOVIE CAMERA

16mm LEKTRO

ELECTRIC *Drive* MAGAZINE *Loading* MOVIE CAMERA

Ingenious engineering has redirected this wonderful electric drive movie camera from service to Uncle Sam to amateur cine use. Uses standard Kodak magazine film (B & W and Color) and Powr-Pak battery unit—for lifetime service.



A model to suit every Purpose

MODEL A Lightweight 'All Purpose' Use — 128.00

Smart crackle finish; optical view finder; enclosed footage indicator; speeds 8-16-32 f.p.s.; f3.5 lens; c-mount to accommodate all telephoto lenses; yellow filter; Powr-Pak battery (approx. 2 lbs.); luggage-leather carry case; adjustable shoulder strap.....

MODEL AA — 215.00

Same with Kodak f1.9 coated lens.. . . .

SOUND MODEL

Same as above models, but fitted with sound speeds—12-24 f.p.s. for those who later wish to "dub" sound into their films—at no additional cost.

MODEL B Heavy Duty for Professional Use — 139.50

A heavier LEKTRO unit for the more advanced cine fan. With these added DELUXE features: Super Powr-Pak battery (approx. 3¾ lbs.) runs over 50 magazines, accessories.....

MODEL BB — 229.00

Same with Kodak f1.9 coated lens . . . . . .

Additional Accessories Available

- Single Frame Action Shutter
- Kodak Adapter for All Kodak Lenses
- Continuous Action Switch
- Remote Control
- Lens Shade, Filter Set

NO *Winding*
NO *Film Threading*

MOVIE FILM

PHOTOSHOP *Quality* FILM

Excellent Quality film purchased from U. S. government stocks. Tested and guaranteed.

——PRICE INCLUDES PROCESSING——

16mm
100 ft. roll 4.50
50 ft. Magazine 3.25
50 ft. roll 2.40
8mm

EASTMAN KODAK *Super X*

Bulk film WITHOUT PROCESSING available. Write for prices.

16mm 50 ft. Magazine 2.50
100 ft. Roll 2.95
8mm 25 ft. Double-8 ..... 1.65

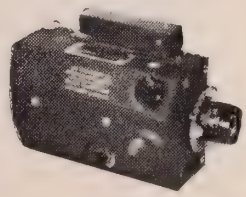
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Making Most Of Vacation Filming . . .

• *Continued from Page 345*

to plan a story? There are two kinds of travel films. One is the story of a trip, with the emphasis on what happens to the members of the party in each place. The other is the impersonal film of a particular beauty spot, or city, or industry, or the like, with no intrusion of the party or any indication of how they got there. For the sake of simplicity, we will assume that you are making the first type of film, with the members of the party prominent throughout. This will usually be most fun for all concerned, anyway.

This being the case, there are a number of things that may be planned, right now. Decide broadly what you want to cover in the film, then try to find a title. You may change it a dozen times later on, but the mere fact of choosing a title at this point will help to narrow down to one subject, instead of scattering the interest in so many directions that the film becomes completely dull.

Having decided on the ground you are going to cover, and found a working title, you can begin to think about construction. First, you will need an opening. Shall we start with the planning of the trip, or show the family

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packing or preparing, or just let the film open as the group departs on the great adventure? That will have to be decided sometime, and now is as good a time as any.

You will need one or more good continuity devices. A travel film is a series of episodes, since you can't possibly film every mile of the journey, and you will need a link of some sort to get the group from one episode to another. It may be an animated road-map, a series of illustrated titles, the spinning wheel of an automobile or locomotive, or anything you choose—but whatever it is, it must be first planned, then shot. Otherwise, it may turn out to be one of those things you wish you'd thought of in time.

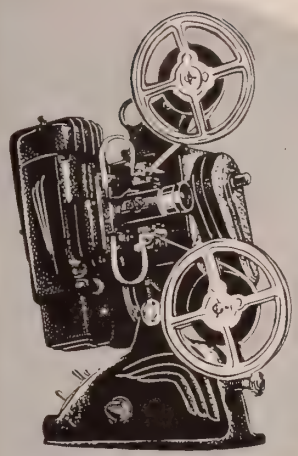
A touch of comedy makes any film of this sort better, so it might be wise at this stage to give a little thought to the question of a running gag. What are some of the little human foibles and weaknesses of some of the members of the party? Is it Uncle Herman's confirmed laziness and huge appetite? Then we may show him at each stop dozing comfortably in the car while the others dash about, to be roused finally when the activities involve food. Is it Junior, who always "has to go" at an awkward moment in an embarrassing spot? Whatever it is, a running gag of this sort, with some sort of adequate "topper" at the end, has made many an amateur film which would have been flat without it.

Running gags of this sort don't just happen. They have to be planned in advance, and all the necessary individual shots made in the right time and place. Considerable assistance may be had from the booklet, "50 Ideas for Vacation Films," published by this magazine, in which are listed a variety of both running gags and continuity devices.

Now plan a tentative ending, and you have an outline in which you can insert a rough idea of the points of interest which you want to cover along the way, and what you want to show in each. There will be plenty of changes and improvements—but there is a big difference between altering a well worked out plan and snapshooting as you go in a completely haphazard, casual way.

Arrived in a given location, and armed with you plan and advance information, it will be rapid and easy to make a trip around, selecting your setups and angles, noting the direction of the light, and so on.

For the New Cinematographer—For the beginner, whose picture taking experience in the past may have been limited to a box camera, a few simple counsels may be helpful. Remember that a movie shot has one thing that a snap-



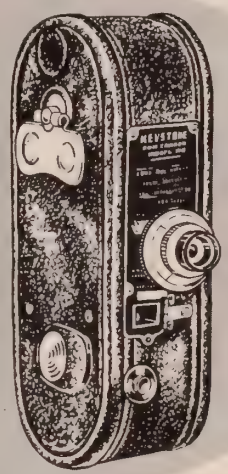
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shot does not possess, and that is length or duration. A scene will only stay on the screen for the length of time for which you held the button down when you made the shot. A snapshot may be looked at indefinitely; a movie shot must stay on the screen long enough to be seen. Beginners nearly always make their scenes too short. Until you develop a good instinct for the right length, it is a good idea to hold each scene while you count slowly to eight or ten, as a minimum. This will mean about 4 ft. of 16mm. or 2 ft. of 8mm. You can always trim a scene shorter later on; you can't lengthen it.

Another thing to remember is that "if it's worth one shot, it's usually worth three." If you show everything in closeups, the spectator will have no idea where all this is happening. If you show everything in long shot, at 25 ft. and beyond, faces will be poorly seen and the story will not get over, especially on 8mm. So it is usually most effective to open with a long shot, to establish the location clearly, then make a medium shot at 10 or 12 or 15 ft., then move in for closeups at 6 ft. or so to tell the story.

Remember, too, that your scenes must join onto one another. You can't show Aunt Emma standing by the fountain in one shot, then over by the hotel the next instant. Either you must show her walking from the fountain to the hotel, or you must make a shot of something else to go in between, then come back to Aunt Emma in the new location.

Be careful of composition. You're not going to be able to alter this as you could in enlarging a still photo. Don't pan unless you have to. Hold the camera still; if you want to cover more than you can include in the picture, make a series of steady shots in sequence. It will be much more pleasing than the "picket fence" effect which results from weaving back and forth with the camera.

Calculating Exposures For Color . . .

• *Continued from Page 353*

render exposure extremely light. Anything above two stops will wash out completely. On the other hand, two stops less than normal is the other exposure limit of color film. So, with these facts in mind, we must learn to place various intensities (objects) within the scene the correct distance from the established normal.

This can be done more easily where artificial light is used than when filming by sunlight, since we are able to control the former. For example, suppose we wish to make a medium closeup shot of a girl sitting at a desk in a room with dark walls. A common, though erroneous, procedure is to light subject and background with the same light source. This method invariably throws too much light on subject since she is closer to the light source.

A corrective procedure is to move subject away from the background toward the camera so that she can be given seperate illumination. This affords opportunity to throw any desired amount of light on the background. Thus, if we want the walls in the scene to appear dark, yet not go black, we can arrange the lights so that our meter indicates an exposure about one stop smaller than normal.

After the background is properly illuminated and we have decided to shoot the scene at, say, f/4, we can then throw the right amount of light on our subject. Usually the faces of persons in a scene are lighter than can properly be photographed at the established norm for lighting the background; so we must compensate accordingly. In practice I have found that allowing about one-third stop more exposure is about right for Kodachrome. In other words, lights illuminating subject, in this instance, would be so arranged that a reading of subject's face would indicate one-third of a stop lighter than f/4.

As for the secondary lighting and backlighting, the best method to follow is to place lights to suit your own judgment. It is not practical to take any type of reading of backlighting as this illumination has to be proportioned in relation to the main light sources. I have found that the easiest method of accomplishing this is to observe the overall lighting result with the eye and when it is found pleasing, to shoot it that way. In our studio, we call this "visual thinking." Backlighting usually becomes quite involved because of reflections, shadows, the actions of subject, and where the main light source falls after it passes beyond subject. This is a problem that hardly could be determined by using an exposure meter.

Thus, by keeping in mind the latitude of the film, we have painted our picture with light. This procedure gives control over exposure and also helps light the scenes more effectively. And since Kodachrome has a four-stop exposure latitude, it is obvious it is not absolutely necessary to flat light every scene to be shot in color.

Exposing regular outdoor Kodachrome is, of course, a different problem. In

one respect it is simpler, since the source of light is always the same distance from subject, i.e., 93,000,000 miles. For this reason it will be more accurate to work from an incident reading. With a hand reading, or preferably, a gray card reading, a little practice will enable one to take an incident reading with a reflectance type meter.

fairly constant. It changes only with the seasons of the year, geographic location, and the time of day. In Kansas City for instance, at around 3 p.m. on Spring days, we can depend on a normal exposure of f-8. With this being our norm, we still must compensate for the following reasons: for light-colored objects we should stop down; for dark subjects, we should open up; side-lighted scenes call for opening up a half stop; back-lighted scenes usually call for opening up one whole stop; and distant shots require less exposure than do large bodies of water and snow areas. All of these conditions tend to give a false reading with any type of meter. Thus, it is more practical to determine how the scene would be exposed normally, and then compensate according to what previous experience has taught.

On an overcast day, or where the light is dull, these same principles hold true, except that we cannot be sure that the incident light will stay the same. Meters aid in determining values of an ever-changing light source. After the incident light is measured under the existing conditions, the correct exposure is then determined by keeping in mind the factors just mentioned.

When shooting out-of-doors without direct sunlight, it is advisable to give some attention to the color content of the light. If there is an abundance of blue sky, the "color temperature" naturally will be raised to a very noticeable degree. A yellow filter may be used to compensate for the excess blue. Usually a CC14 or CC15 filter is sufficient. By studying the conditions under which we are shooting we can learn to compensate to a great extent for color temperature. Color temperature meters are not always as practical or dependable as experience. When it is at all possible, Kodachrome should be exposed under ideal conditions where no filter is necessary, for there are certain complications that sometimes result when filters are used. Exposure changes must be made and very seldom are colors reproduced as faithfully with a filter as they would have been, exposed under normal conditions.

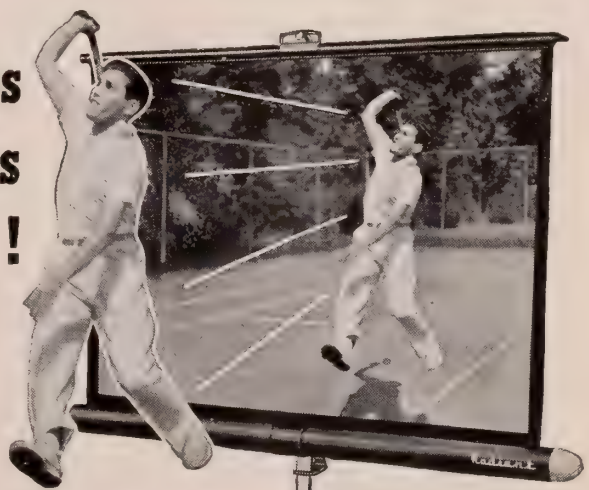
In summing up, we know there are many good methods of taking exposure meter readings, since there are countless excellent photographers and each has

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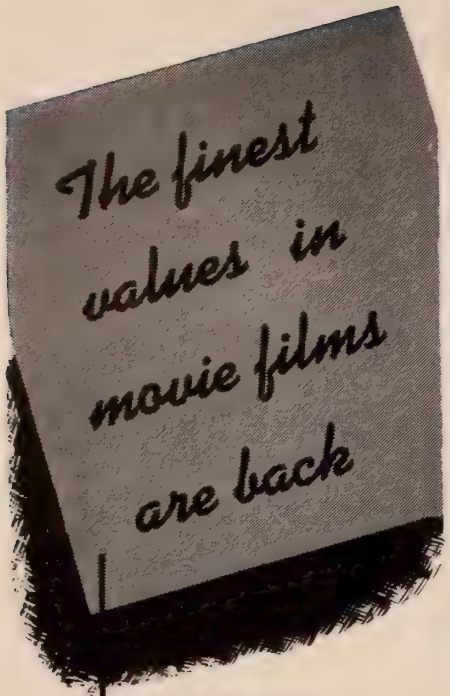
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his own ideas and formulas. At the same time, we know that, regardless of how they expose, there is always one great variable, the reflecting power of different subjects. An aid in keeping this under control is to remember the latitude of your film and thus placing the various intensities of light where they will photograph as you want them. On inside work, it is desirable to work from a reflectance type meter, since the light source is controlled. Outdoors, where the source of light is always the same distance from subject, an incident reading can be more practical. At the same time, we should not become a slave to any type meter. Exposure meters should be used only as a guide, and then compensations should be made according to one's previous experience. We should train our unaided eye to evaluate the relative intensities of light. A little practice will develop this sense to a remarkable degree of efficiency.

Take a few feet of Kodachrome and go experimenting. Expose fifty scenes or so, using various types of lighting conditions. The shots need be only a few frames each—just enough to see if you hit exposures correctly.

"We Like It . . . We'll Buy It"

● *Continued from Page 360*

county fairs and circuses which led to vaudeville and night clubs, legitimate stage, and eventually to Hollywood and motion pictures. Clark has worked in thirty-five motion pictures, doing specialty and stunt work with an occasional acting job. This experience provided an excellent background for study of motion picture production from an operational standpoint. However, he still felt a functional and academic deficiency.

So, to supplement his practical experiences and a two-year study session at Maria Ouspenskaya's School of Dramatic Art, Clark registered at the University of Southern California as a Cinema Major. At the USC Cinema Workshop he realized a chemicalization of all his past experiences while studying subjects such as cinematography, cutting and editing, directing, distribution and exhibition, public relations and publicity, screenwriting, aesthetics of the cinema, sound recording, and educational film production. He found Harris Moore, the department head, and his assistant, Herbert Farmer, a great help to a will-

Movies of the Month

● From among the films submitted for review by readers each month, the editors select the best and award a Home Movies' certificate for the Movie of the Month. A special illustrated review of the film also appears in the magazine. All films submitted to the editors for review and criticism between January 1st and September 30th, are automatically entered in Home Movies' annual contest, subject to a second review prior to the final judging.

Films receiving Movie of the Month certificates during the past twelve months are:

JUNE '46: "Tussie Mussie," produced by Albert H. Duvall, Galesburg, Ill. An 8mm. Kodachrome picture, 200 feet in length.

JULY '46: "This Is The Story Of Alladin's Lamp," produced by Rich Johnston, M.D., Ogden, Utah. A 16-mm. production in black and white and color, 400 feet in length.

AUGUST '46: "Tiny Town," produced by Edmund Turner, Detroit, Michigan. A 16mm. Kodachrome picture 400 feet in length.

SEPTEMBER '46: "The Past Master," produced by George A. Valentine, Glenbrook, Conn. An 8mm. Kodachrome picture, 200 feet in length.

OCTOBER '46: "Conscience," produced by the Parkchester Cine Club, Bronx, New York. A 16mm. monochrome picture 700 feet in length.

NOVEMBER '46: No award.

DECEMBER '46: "Streetcar To Heaven," produced by Arthur H. Smith, San Francisco, Calif. A 16mm. Kodachrome picture 600 feet in length.

JANUARY '47: No award.

FEBRUARY '47: No award.

MARCH '47: "Legend Of Lost Cove," produced by Silver Screen Players and photographed by Arthur H. Smith, San Francisco, Calif. A 16mm. Kodachrome picture 325 feet in length.

APRIL '47: No award.

MAY '47: "Ten Minutes With 'Doc' Davis," produced by Robert C. Davis, Kansas City, Mo. A 16mm. monochrome picture 250 feet in length.

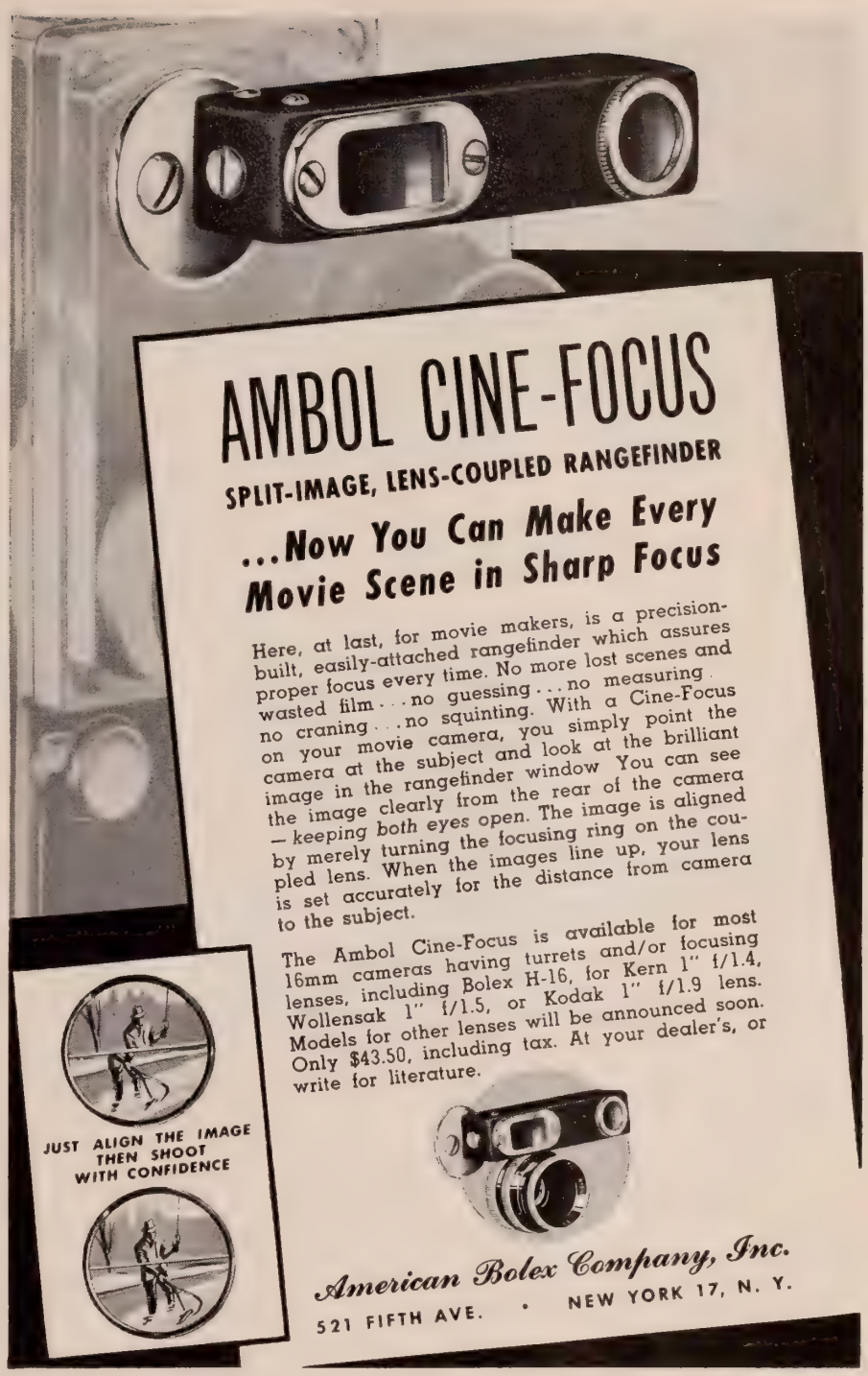
ing student who wasn't afraid of a little hard work.

Clark's advice to other young fellows like himself, with film-producing aspirations, is to adopt a direct objective approach. "Discard all discouraging, negative thoughts of limitations and beg, borrow, or steal a camera and get your ideas on film!" He said, "Avoid all endless talking and planning of 'that picture' you want to make some day. Start shooting. Your first attempt at a complete production may be a bit clumsy with a number of technical faults, but the knowledge gained will be well worth your efforts. Regardless of the simplicity of your picture, get someone to look at it—someone besides your family and friends, because they are likely to compare your picture with 'The Best Years of Our Lives' which they probably saw recently at the neighborhood theatre. You can always get a professional to look at a new film, and anyone in the picture business knows how difficult it is to express a cinematic idea by splicing strips of film together in smooth continuity. You will be surprised by the enthusiasm, constructive criticism, and encouragement you will receive if you have a completed picture 'in the can'.

"If you plan to enter the educational film field, there are several rules of the thumb that ought to be followed. First, determine whether or not there will be a likely market for your film. Locate the specific grade level in which your subject is taught and follow the study plan of that specific grade level in both picture composition and vocabulary of the narration. Be sure that your film will teach something. It must be a teaching and training aid that will fit into the teacher's class program. Don't try to cover too much ground or you will end up with a general orientation film that teaches little or nothing at all and which will find little or no sale. Keep in mind at all times that you are producing a film that will teach something, not merely entertain."

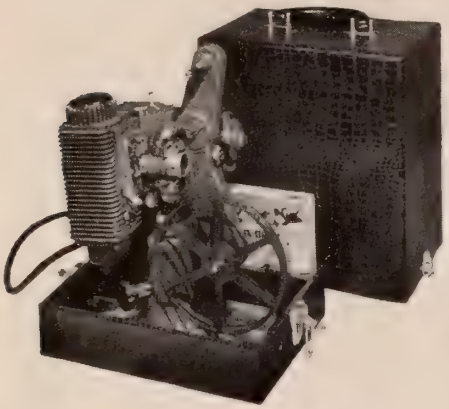
Clark has plans for two more educational films and then he is returning to his first love, the entertainment film. He has a script ready for a full-length western story, to be made in 16mm. color and sound.

Clark, a 28-year-old native Californian, born on the periphery of Hollywood, takes issue with the entrenched professionals of the Celluloid City who contend that only long-established producers are qualified to make successful 16mm. films. To these he invariably suggests it is time they move over . . . "Make way for some new blood in the industry."





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Recent Reviews OF READERS' FILMS

★EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors of HOME MOVIES for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 or 3 stars and will be awarded an attractive animated leader indicative of this rating, further distinguishing the filmer's efforts. Best film reviewed each month will receive a special certificate award as the Movie Of The Month.

All films will be returned promptly after review by Express collect. Please include, with your film, data as to equipment used in making the picture.

★**ATOP THE WORLD**, 100 ft. 16mm. monochrome, by Ray Williamson, San Gabriel, Calif. Except for the unsteady pictures due to lack of tripod use, excellent photography marks this single reel of shots made on a vacation trip in the mountains. Titling is fair, main fault being lack of accurate centering.

★

★★★**SONJA HENIE**, 700 ft. 16mm. Kodachrome with music on records, by Frank W. Dibble, Chicago, Ill. The excellent photography and good composition of this picture was made possible by the filmer visiting the show several times, making pictures from different positions each time. This film takes in the entire Ice Show program and is one of the few well photographed amateur films of this subject. A highlight are the inserts of the program in which a small flashlight lights up the program number next to be shown.

★

★★★**PACIFIC CROSSROADS**, 800 ft. 16mm. Kodachrome, by Gilbert B. Jensen, Jr., Pensacola, Fla. A travelog of Hawaii that begins with lad reading geography book, then asking his dad to tell him about Hawaii. Dad's description follows in some beautifully photographed sequences. Continuity idea is excellent and skillfully used. Titling is tops.

★

★★**FIFTH CHRISTMAS**, 200 ft. 8mm. Kodachrome, by Lon Wadman, St. Louis, Mo. Not quite up to this filmer's usual fine work. Nevertheless it is an entertaining record of a child from his 1st to 5th Christmas, being a collection of well edited shots made on Christmas over a period of 5 years. Titling, too, is a noteworthy effort, marred only by excessive use of decorations in the subtitles.

★

★**INTERESTING FOREIGN SPOTS**, 575 ft. 8mm. Kodachrome, by Clyde S. Driscoll, Dallas, Texas. A hurried and far too lengthy record of this filmer's travels while in service. The photography is marked by considerable underexposure and worse, a jiggly camera. Some footage was made from the deck of a fast traveling Jeep! Titling is informative and a generally good effort, but the lettering is too small and lacking in contrast to be easily read.

★

★★**PANAMA—LAND OF COLOR**, 300 ft. 16mm. Kodachrome by Robert Saxton, Charlotte, N. C. Excessive panning and unsteady camera spoiled otherwise interesting color photography on a subject rarely filmed by amateurs. Titling, too, is somewhat defective in that many of the captions tell what already is pictured on the screen.

★

★**AUTUMN AUTOGRAPH**, 100 feet 16mm. Kodachrome by Henry E. Schmultz, Jr., Ho-Ho-Kus, N. J. is a collection of scenes of a countryside in autumn. The titling is only redeeming feature of this picture that is marked by unsteady camera and little or no continuity.

★

★★★**SYMPHONY OF THE SEASONS**, 350 ft. 16mm. Kodachrome with sound on discs by Richard V. Thiriot, Salt Lake City. This well-known filmer has maintained his usual high standard of cinematography on this documentary of the four seasons in the state of Utah. Continuity and editing is exceptionally good, highlighted by excellent titling. The musical selections are well chosen and the recorded narration is commendable both for its writing and delivery.

★

★★★**DOWN SOUTH**, 800 ft. 16mm. Kodachrome by Oscar Ochs, Edwardsville, Ill., is a camera record of a tour by automobile from Illinois through the south, including Louisiana, Arkansas, etc., and return. Places of interest along the way are interestingly filmed and people are included in scenes to heighten interest. Titling is excellent, the photography good. Filmed with an Eastman 16mm. magazine Kodak with f/1.9 lens and a 4″ telephoto.

★

★★★**BLUE SKY — SMALL FRY**, 300 ft. 8mm. Kodachrome by Terry Manos, New York City, is a family movie about a group of kiddies and their folks on vacation at a mountain lake resort. The photography is generally good; titling is excellent; and a little tightening up in the editing would make this a highly interesting picture. Camera used was a model 60 Cine Kodak with f/1.9 lens; also a 1½-inch telephoto.

Camera In Quebec . . .

• *Continued from Page 349*

the tourist. There is a Tourist Bureau which has many homes listed. Here one can find sleeping accommodations at reasonable rates. This bureau will telephone one or more of the residents offering rentals, then provide a map and complete directions to the home.

There are many types of conveyances offered for sightseeing. Should walking be preferred, one can find planned tours which cover interesting places. The old part of the city is small, and consequently the walking tours are popular. Guides are available should one prefer to drive his own car. Full directions are also given to drive one's own car on a tour of the city's historical spots. For those who prefer to go "old style," a "caleche" is the answer. This is a two-wheel bouncing carriage that will add zest and interest to your tour. Another novel means of transportation, is the open-air electric observation cars which provide a tour for a quarter.

Quebec has been aptly named the "city of bells," for there seem to be hundreds of churches, chapels, schools, convents and monasteries, each with one, or more bells that ring at regular intervals throughout the day. The monks with their sandaled feet, shaved heads and long beards provide an interesting contrast with the boyish, youthful priests, who seem to be everywhere. A view from the esplanade below the Chateau at sundown, with the gorgeous sunsets and the bells chiming in the distance are sights and sounds never to be forgotten.

I believe this to be the only walled city in America. Still standing are three walled gates as well as fortifications. Behind the city stretch the plains of Abraham, where Wolfe and Montcalm waged their famed historical death struggle. In this battle the French replaced the English as rulers of the city. The statues of these heroes, both so proclaimed today, are framed against the fort, making an interesting addition to any film record of this trip.

While the movie maker of the family is out shooting, there are plenty of interesting shops for the women folks to "do." English bone china is found in such delightful array that it will be hard to resist temptation to bring back more china than pictures. Silver fox furs at attractive prices, as well as hooked rugs in multi-hued brilliance, clamour for attention. If one's energy and stamina allow for an arduous climb, it is worthwhile to go up twisting, winding, cobbled streets from the Lower to the Upper city. At the end of the journey will be found sufficient reward,



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A drive in the province will unearth a treasure of good shots. Ancient windmills and waterwheels that still turn, oxen plodding before the plough, and French provincial houses peopled by folk who still follow quaint customs of their ancestors will provide ample filming pleasure.

There are many possibilities for filming lengthy sequences. One may picture fascinating old world customs such as bread being baked in outdoor ovens; youngsters, with their dog hitched to a little cart, taking milk cans to market; oxen turning a furrow; sheep being shorn of wool that is woven into everything from shawls to rugs; logs being cut and carted to the paper mills, there to be prepared for books, newspapers, etc. All these ideas and many more are just begging to be recorded on film.

Quebec and its picturesque old French hinterlands has often been compared with Mexico as an ideal region for exploration by the cameraman who would photograph something different. Just as Mexico offers quaint customs, arts and modes of its natives, Quebec, too, offers equally interesting picture material that requires not too much traveling to record.

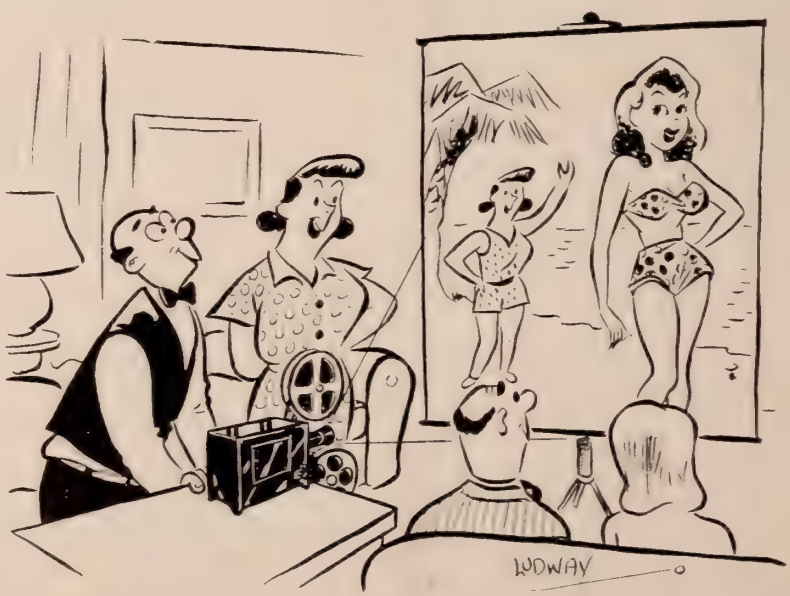
As in other filming expeditions, the amateur is urged to film carefully, studying his subjects and scenes thoughtfully and build complete story-telling sequences of the most interesting subjects that will fully convey on the screen all that he sees with the eye when visiting this truly entrancing movie vacationer's paradise.

Mecca For Movie Making . . .

• *Continued from Page 347*

elsewhere. Many scenic marvels await the new visitor to Utah. Bryce Canyon National Park, Cedar Breaks National Monument, Zion National Park, the north rim of the Grand Canyon of the Colorado, and Arches National Monument, are but a few of the most colorful subjects to be photographed.

In Salt Lake City, nearly every visitor first gives camera attention to Temple Square. This far-famed ten-acre plat is open to visitors daily. A Bureau of Information is maintained just inside the south gates, and guides are available to point out the various objects within the enclosure. No charge is made for this service and cameras are welcome. Each week-day at noon a free organ recital is given in the huge, dome-roofed Tabernacle, where visitors are always welcome. The Temple, on the other hand, is reserved for sacred ceremonies and may not be entered by non-members. On Temple Square today stands a monument to sea gulls, erected in memory of those birds which, on an earlier day, when crickets threatened devastation of all vegetation, swarmed down to devour the pests. This is said to be the only monument to wild bird



"Everywhere we went, John was always taking movies of me."

life that exists anywhere in the world.

At South Temple and Main Streets, the meridian of the city's street system, stands the Pioneer Monument, a massive granite pedestal surmounted by a bronze figure of Brigham Young. One block to the east the famous Eagle Gate spans State Street. In early days this gate was the entrance to Brigham Young's private estate, which comprised all that section lying north and east of this corner. Immediately west of Eagle Gate are the Beehive and Lion Houses, Brigham Young's residences, now used for offices of certain auxiliary organizations of the church. And just west of these is the modern building housing the general offices of the Mormon church. This is an imposing edifice of simple and beautiful Greek architecture. At the head of State Street is Utah's Capitol, overlooking the entire city and valley. All these challenge the compositional and filming skill of the movie amateur.

Twenty-five miles west of Salt Lake City the visitor is offered recreation of a kind that is unduplicated elsewhere—bathing in the Great Salt Lake. The water, a solution containing 27 per cent salt buoys you up as though you were a feather. It is impossible for swimmers to sink.

Only a very few of the scenic and activity attractions offered by Utah this year are described here. Utah's Centennial Commission has published an interesting booklet "Utah Centennial" which describes and pictures much that is interesting and historical in the state. Movie amateurs planning to visit and make pictures there this year will find much helpful information in this booklet, copies of which may be had by writing the Commission at 207 South Main Street, Salt Lake City 1, Utah.

Sound Camera . . .

• *Continued from Page 350*

ready developed, a work print of the picture can be run through a projector set to run exactly 24 f.p.s., and the sound, dialogue or narration and sound effects recorded, synchronized with the picture. I have found that by using my new DeVry model RS 16mm. sound projector for this type of work, that by carefully adjusting projector speed with a stroboscope, up to 100 ft. lengths of sound film can thus be recorded in strict synchronization with the picture film.

One of the purposes of mounting the DeVry camera works intact within the new and large case, was to make it possible to remove the works and return them to the original 16mm. DeVry camera case in event the camera is ever required for silent movies. The transfer

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takes but 20 minutes to accomplish.

Of course, a considerable amount of work is necessary in making a conversion of the type described here and in the May issue; but anyone used to making small, accurate machined parts and who has access either to a small lathe and milling equipment or the services of a competent machinist, should not find it difficult to do. All mechanical parts added to the new arrangement must be accurately machined and run perfectly true or the resultant recordings are apt to be characterized by "wows."

And now a word, before closing, about amplifiers — an important item of equipment in the recording of sound on film. Any good amplifier that will record sound on disc satisfactorily can be used with but few changes. I made a small extra unit for mine which hooks into the amplifier and contains output meter, rheostats, etc. This phase of the work, however, is a job for a good amplifier man, and I do not mean the average radio repairman. He must be thoroughly familiar with recording amplifiers.

Serious amateurs contemplating a similar camera conversion should be warned that the whole job will take time and plenty of patience. But they will be well repaid, as I have been, hearing friends, members of family, and others, talk, sing, and play musical instruments as their actions unfold on the screen.

16mm. Takes Over . . .

• *Continued from Page 361*

niques are used, humor added, and salesmanship psychology brought into play.

Another large group of films used by industry fall into the educational category. In training salesmen, such films teach visually the advantages of the latest manufactured article, sales points, the technique of making sales, instruction on how to talk to customers, etc. For the mechanical trades, educational industrial films are especially helpful to employees in demonstrating the best method of repair, maintenance and servicing of sponsor's latest product, whether a vacuum cleaner, washing machine, or an automobile.

Educational films, of course, are those made specifically for exhibition in schools, to teach and inform students from grade school to college levels. This is an extremely broad market. Educational films range all the way from simple elementary subjects to scientific studies of plant life and historical story films about famous people in history.

Religious films, a comparative newcomer to the infant industry, have made spectacular strides, due to a sudden new awareness of churches resulting from initial showings of 16mm. films to their congregations. While the production of some of these films are the result of special commissions from religious organizations or societies, a greater number are made independently to service this expanding market. Religious films thus far have treated mainly contemporary subjects such as religious intolerance and the re-enactment of biblical events.

Most of the noteworthy documentary films made in the U.S. have been made by or for the government. Many were produced in 35mm. and aimed for the theatre market. During the late '30s, such documentaries as "The Plough That Broke the Plains," and "Power and the Land" received critical as well as popular acclaim from theatre audiences everywhere. Today, both pictures are in great demand. During the war and for a brief period afterward, the Office of War Information produced many outstanding films that kept the public informed on what was happening on the home as well as the battle fronts. Some documentary films, such as the famous "The City," were produced for private associations or groups. Documentaries are made principally to carry a message and are usually produced "on location" rather than in the studio.

Medical films are a highly specialized type of movie production. They are made specifically for scientific study, either in hospitals or medical schools. They are used for research as well as educational needs. A growing branch of this class of non-theatrical films is the production of experimental films for the treatment of psychoneurotic patients.

Entertainment films are made solely for distribution to the many users of 16mm. movies. They consist of story films or animated cartoons a la Hollywood and range all the way from short one-reelers to feature-length pictures. Because professional actors, carefully written scripts, and studio production methods are used, such films are marked by relatively higher manufacturing costs. However, many 16mm. short subjects are produced quite simply and effectively on small budgets. The distributors of entartainment films agree that, so far, the demand for this type of film has far exceeded the available supply.

The distribution of 16mm. entertainment movies has proved so profitable that major Hollywood studios are entering the field. Studios such as Paramount, Warner Brothers, and Metro-Goldwyn-Mayer are reducing their theatrical films, both shorts and features,

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to 16mm. in order to reach this tremendously expanded market. This will have the effect of curtailing production of 16mm. entertainment films by independents, but by no means will it eliminate the independent production field entirely.

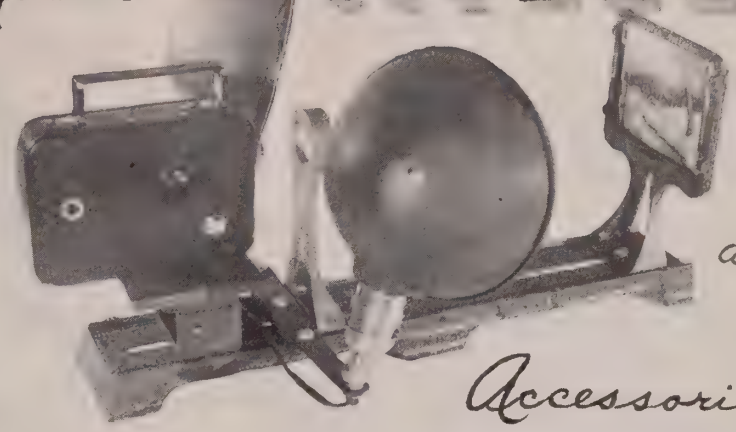
Distribution of non-theatrical films in 16mm. is continually expanding. To mention a few users, there are schools, hospitals, prisons, hotels, airplanes, churches, sanitariums, summer camps, and trade unions. The number of home movie fans with 16mm. sound projectors is growing daily and promises to boom once sound equipment is available in large quantities and at mass production prices. The traveling roadshow has returned to its pre-war status, except that now the showman has movies instead of pretty girls and patent medicines to offer his rural customers. With portable 16mm. projection equipment, roadshowman are able to make profitable one-night stands in those sections of the country distant from towns large enough to support a regular movie theatre.

Television is certain to be one of the biggest consumers of 16mm. films. Having already experimented successfully with them, producers have discovered advantages in filming a complete television show on 16mm. and then screening it for broadcast. It is definitely a market in which rapid expansion can be expected in the next few years. A particular advantage of television to the 16mm. film world is that it can use practically any type of film made, from educational subjects to documentaries and spot commercial announcements.

The distribution of non-theatrical movies remains the biggest headache of the industry. The haphazard, "boom" way in which the industry developed has resulted in a very confused distribution picture. At the moment, major producing companies usually handle distribution of their own films. Some specialize in educational films, others in entertainment movies, and so on. Probably needed is a central clearing house to which all producing companies will submit films and to which all 16mm. film users can turn for their film needs. The book industry has such a counterpart in the American News Company, for example, which handles the books of all publishers and services the stores and libraries throughout the nation. There have been some abortive steps in this direction but nothing successful has yet been developed. Until then, distribution will remain a hodgepodge.

The centers of non-theatrical film production are logically in New York and Hollywood. However, there is hardly a large city in the United States that does not have a professional 16mm.

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production unit. Reason for this decentralization of the industry is the fact that the industrial film, the biggest part of the 16mm. film world, depends for clients on businesses spread throughout the length and breadth of the nation.

To produce a motion picture, even in 16mm., more knowledge is needed than how to press the camera button. Many skills, crafts, and techniques enter into film making on a professional level. Even before the camera can start turning, a thoroughly detailed script must be prepared. For studio productions, set and costume designers must be called in. Skilled directors must be capable of arranging the action and supervising the camera work and editing. The editing of a movie is itself a highly specialized profession requiring ingenuity and experience. As most movies are in sound, sound engineers are needed. Commentaries and musical backgrounds must be arranged and recorded. Over it all, the producer must integrate the entire operation and keep an eye on costs. The list of other production needs is almost endless; there often are script girls, property men, carpenters, electricians, assistant cameramen and directors, research specialists not to mention the office, sales, and laboratory personnel where the producing organization is a very large one.

Commercial movie production is not a one-man job. The only basis for film making is the cooperative effort of many people of various skills. Excellent 16mm. motion pictures are possible with small production units, but then each man must double in at least three of four jobs, each requiring training and experience.

It is impossible to foresee how far the 16mm. film industry will go. While it is true that there are always chances for one to jump from non-theatrical production to the big Hollywood motion picture studios, exploring the 16mm. industry should not be considered in this light. It has its own needs, standards, and demands. It is a major industry by itself. Its horizon is unlimited.

What Are ASA Film Speeds . . .?

• *Continued from Page 343*

in most of the important trade organizations in American industry. It is responsible for a vast amount of standardized procedure and methods of measurement in many industries.

The committee on photographic standards began its work in 1938, and the Optical Society of America was made the sponsor. All the leading manufacturers of photographic materials and equipment have participated in the evolution of the present ASA photographic standards. The first draft of a set of standards for the determination of film speeds appeared in 1940. They are continually being revised and amplified —a process which will undoubtedly continue indefinitely. The most recent proposed revisions make minor alterations to bring the standards into conformity with those of the British Standards Institution.

Present ASA standards apply only to black-and-white film of a negative type. Therefore, published ASA Exposure Index numbers published for reversal film and color film are not, strictly speaking, official ASA numbers. They are numbers worked out by the manufacturer to give good results with meters marked with the ASA Exposure Index scale. To the user, this probably makes little difference, but the fact is mentioned so that the reader will be correctly informed in the strictest sense.

One important fact should be brought out clearly here. The Weston Instrument Company has not adopted the ASA numbers, and presumably does not intend to do so. General Electric, and the many meter manufacturers who previously used Weston speed numbers, are changing over to the ASA Exposure Index numbers. This would seem a little unfortunate, since it means that in spite of all the effort expended to arrive at one uniform American standard, there will continue to be two, Weston and ASA. However, it is fair to assume that Weston has good reasons for its decision.

The position of Weston Instrument, as stated in an article published in March, 1946, and as reaffirmed in a recent letter to the author, is that the ASA standard is a good one for the manufacturer to use in keeping his product uniform, but that the Weston test procedure corresponds more closely to the needs of the photographer.

The position of G. E., as stated in the new edition of the "Photo Data Book," is: "The photographer needs only one set of film speed numbers. He can depend upon the American Standard 'exposure index' as the most accurate film rating ever devised. All concerned will benefit by this standardization."

In all fairness, it should be pointed out that when the Weston numbers were put forward, in 1932, they performed an enormous service to the

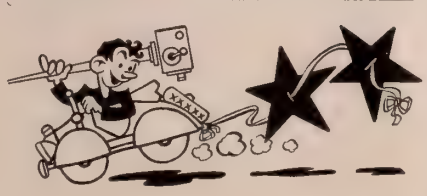
CONVERSION TABLE FOR WESTON, G.E. AND ASA NUMBERS

(*Note*: As explained in the accompanying article, the various film speed numbers are arrived at in quite different ways, and there is no method of converting one to another which will be exact in all cases. However, the values in the following table will be close enough in every instance for a first trial. Final numbers should be arrived at by individual test with the user's own equipment.)

Weston Number	*ASA Exposure Index*	*G.E. Number*
1.0	1.2	1.5
2.0	2.5	3.0
4	5	6
5	6	8
6	8	10
8	10	12
10	12	16
12	16	20
16	20	24
20	25	32
24	32	40
32	40	48
40	50	64
50	64	80
64	80	100
80	100	125
100	125	150
125	160	200
160	200	250
200	250	300
250	320	400
320	400	500
400	500	600
500	650	800
650	800	900
800	1000	1000

industry, and ended a chaotic situation. At that time, film speeds were being given in several variations of Scheiner, DIN and H. & D. Each of these systems failed to correspond to a sufficient number of characteristics of the film to be any real criterion of the exposure necessary to produce a negative which would make a good print—the only criterion that matters to the user. Since Scheiner, DIN and H. & D. were somewhat vague, manufacturers abused them in two ways: 1. Test procedures were set up which exaggerated the speed rating. 2. Emulsions were made of a type which would give a high H. & D. or DIN or Scheiner number, even though the film would not bear this out in actual practice.

Weston performed a great service in putting forward a revised H. & D. procedure which was exact and subject to one interpretation only. Furthermore, by carrying out its own impartial testing, Weston eliminated any suspicion of "cheating" on the test conditions. For this, the industry owes Weston a permanent debt.



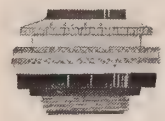
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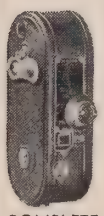
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Film Editor's Workshop . . .

• *Continued from Page 357*

work on the table without interference from the rewinds. The rewinds, it should be noted, should not be spaced so far apart that they can not both be controlled at the same time.

Between the rewinds and located so the film runs directly across it, is a built-in light box, the function of which is to aid in running down scenes and to provide a rapid checking as well as general scanning of the film where more than one frame is to be viewed. The light box is constructed from sheet metal and should be of a size sufficient to accommodate two light sockets at either end, and two low wattage bulbs. The box should be well ventilated to eliminate excessive heating and possible breakage of the glass cover.

The top side of the light box is open and flanged, and is fastened to the under side of the table with small wood screws. Narrow wooden strips around the inside of the table cut-out hold the glass cover of the light box flush with the table top. The glass may be frosted or may consist of two pieces of clear glass with a sheet of onion skin paper between, which will serve to diffuse the light from below. When the glass cover is in place it should be flush with the table top. Taping the edges of the glass with masking tape will give added protection against the possibility of scratching the film as it runs across the light box.

A switch for the light box is located on the side panel of the table, below the top, and is within easy reach of the editor at all times. Dimensions and specifications for the light box have been left to the ingenuity of the reader, who may alter or improve the design in accordance with what scrap or used material he has available.

The film rack above the editing table can be constructed to suit the editor's needs; however, the author has found that three "V" shaped troughs approximately four and a half feet long are adequate in most instances. With the aid of a fluorescent lighting arrangement at the back of the film rack, thousands of feet of film can be placed on view at all times. The distance between the troughs can be planned to accommodate reels of different sizes according to the desires of the editor.

A feature incorporated by the author in the construction of his film rack was a removable trough. This feature allows the editor to keep all the film on "Sequence 1," for example, on the second trough. After the editor has completed assembly, the rack containing the unused takes of "Sequence 1" can be lifted out and removed for film filing, or placed aside until needed. If the production is a large one, and the editor has an assistant, the latter can line up his takes of "Sequence 1" elsewhere in the room, and when ready can slip the trough into place on the rack with all the film lined up ready for assembly.

Along the front edge of the troughs are wire brads, lightly driven, over which ends of 16mm. film strips can be hung without injuring the sprocket holes. The brads should be placed at one-inch intervals.

The fluorescent light behind the film rack is a standard hanging-type fixture mounted on the table in such a way that the light will be cast through the pinned-up film, making identification of the film rapid and positive. Two 'L' shaped steel brackets hold the light in proper position for viewing the film, and form a sturdy mounting between the table and fluorescent fixture.

The trim baskets can be built of scrap wood preferably no lighter than 1"-2". The frame work should be approximately three feet wide, four feet long and two and a half feet high. The back of the trim baskets should extend above the main frame work two feet. The cross piece at the back of the basket should be taped with masking tape, and wire brads placed at one-inch intervals. The bag which lines the trim basket can be made of muslin or any other soft lintless material, and should be cut and sewed to fit the frame work. Removal of the bag from the frame can be facilitated by a draw string in the bag which can be attached to screw hooks around the inside of the frame. The bag may also be held in place with thumb tacks; this latter method was employed by the author. Trim baskets are essential for unreeling film, hanging "trims" and "outs" while working and before storing, and, most important, to keep the film clean and free from scratches.

The combination light and projection table was designed for a dual purpose and provides both a base for a second fluorescent light and a place from which to operate a small projection machine. The fluorescent fixture may be laid on the table or fastened on brackets, whichever is most suitable. The author has chosen to leave the fixture unattached; behind the light fixture is a small projector which stands on its carrying case. The fluorescent light here aids in identification of the film which is pinned to the basket cross piece. The silent projector is utilized

by the editor for a quick review of silent runs of short lengths, which would otherwise necessitate a time-consuming trip to the projection room. The screen for the projector is a piece of heavy photographic mounting board fastened to a door at opposite end of the room. The table, mounted on rubber casters, facilitates movement from one or the other trim basket wherever light for identification of film is needed.

Variations in facilities available to those who anticipate constructing a similar editing set-up will allow for ingenuity and originality on the part of the individaul. There are few definite rules which can be applied to an editing arrangement; the author has suggested several ideas here which, if incorporated into a planned editing unit, should enable the reader to complete a most helpful aid to his home movie hobby.

Movie Analysis . . .

• *Continued from Page* 349

crowded bus. One of the members of the Irish organization in escaping from the police seeks refuge on a crowded bus. Instead of showing the jammed bus by means of long shots *taken from a high angle,* Carol Reed brings his camera lens down on the level of the people. Then he shoots right into the faces of the crowd as they squabble and yell.

The atmosphere of the packed bus is thus conveyed more realistically. Not only does the audience get the impression of how really crowded the bus is but one actually feels that he is in the middle of the crowd. This speaks volumes for the technique of keeping the camera on the same level as the actors rather than taking position up above and making the audience feel physically and emotionally aloof to the action.

A frequent means that Reed uses to get variety of screen images is his continual change of camera angles. He does not hesitate to take some shots from a very low angle and then juxtapose them with shots from a normal or even a rooftop height. The sequence in which one of the Organization men leads the police on a wild chase through the streets, up fire-escapes and over rooftops, is a good example.

He also keeps the camera's point of view continually changing. For example, there is the scene in which James Mason, severely wounded, hides in a darkened air raid shelter as a young man and girl enter it. First we see the couple from Mason's point of view. Then the camera moves in for closeups of the girl from her boy friend's point of view. Then the camera moves back for full shots of the couple and then further back to show them with James Mason

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silhouetted in the foreground. Finally we see the dark corner in which Mason is hiding from the point of view of the young man and girl. All these changing points of view are skillfully intercut to achieve a smoothly flowing scene that is full of interest.

Director Reed makes particular use of dynamic action. He rarely allows his actors to remain still. They are always moving about, hurrying one way or another. They are doing things even if only walking around a room or going from one room to another. This is an obvious means of creating movement on the screen. However, it is a trick that is not always easy to do subtly for the tendency is to use only pan shots or trucking shots to show such action, and eliminate any cutting.

In the editing of this film, the student of cinematics will find plenty of sequences in this film which surpass most of our professional movies to date. One example of skillful cutting of a rather simple scene that lacked violent action was the one showing robbery of a bank by the Organization men. The men are inside the bank offices and we see James Mason packing the money into brief cases. We see an associate quieting the employees with a gun. We see through the glass wall panelling into the adjoining room where the other employees remain unaware of what is happening. We see one of the empolyees make a move to ring the alarm bell only to be thwarted by one of the Organization men covering him with a gun. We cut outside to the Organization man waiting impatiently in the car. We see him nervously watching the alarm gong, wondering if it will go off. We see approaching down the street a horse drawn wagon which promises to block off the car's means of escape. Then a cut back to inside the bank where the robbery is being brought to a conclusion.

This technique of cross-cutting between two scenes—inside the building and outside is an excellent example for serious study. Carol Reed has infused this scene with a tremendous amount of tenseness and excitement by his swift cutting, his changing camera point of view and the tempo and rhythm of the cutting.

The picture as a whole, affords the serious movie maker one of the best mediums of study for improving camera and editing techniques. Count on seeing the picture twice, for it will be impossible to devote the required attention to the techniques in the initial viewing, so dramatic is the story.

Title Lettering And Composition . . .

• *Continued from Page 356*

hand lettering, there are inexpensive lettering guides, such as the "Wrico," available at art and stationery stores which enable you to letter title cards with the precision of an experienced artist. These have the characters of the alphabet stenciled out of a panel of plastic. You simply lay the stencil over your title card and form the letters of your text with a pen dipped in India ink.

If you wish to hand letter your main and credit titles, give them a little fancy touch, you'll find that with a little practice you can wield a lettering pen with a fair amount of skill. Purchase a few "Speedball" lettering pens — they come in assorted sizes — and a bottle of India ink from your stationer, and practice a little. Your stationer will also have a book of text styles which you can follow in your practice sessions. In a short time, you will be able to make very attractive hand-lettered titles.

If you think this is difficult, observe the specimen titles which are reproduced above — all of them from typical amateur movies reviewed by the editors. The first is a simple job—letters roughly sketched on a textured paper; then three arrows were so placed as to cast shadows on the title card for decorative effect.

In the next title, Paul Lawrence tried his skill at lettering, and did right well. Using white show card paint, he applied simple lettering on black cardboard. The background was shot first, then the film backwound and the title double exposed over it.

"Well, I'll be . . . !" displays a neat but simple job of hand lettering any careful amateur could duplicate. Here a Speedball pen was used for the lettering; an ordinary pen for the drawings. Black ink was used on a white title card, and photographed with positive film which was developed to a negative to give reverse tones.

"Bohemian Baloney" is another simple but very effective title that was executed with two sizes of Speedball lettering pens. The versatility of the Speedball pen is again demonstrated in the 5-line title immediately below, and again in the last title, "I think I'll take your advice about that secretary."

There is a different technique that must be followed for main titles and sub-titles. With main titles, the text must be brief and considerably larger in relation to the frame area than text for a subtitle. In lettering subtitles, the letters should be plain as possible, evenly spaced and uniform in height and width. No more than three to five words should occupy a single line and no more than

four or five lines should appear in a single subtitle, otherwise it will be difficult to read on the comparatively small-size home movie screen.

Let us begin with main titles. Perhaps you are interested in making a title for Junior's third birthday. Make your lettering full and include some decorative design such as will be found in the titles illustrated. If you are using positive film, letter with India ink on white paper. With regular reversal film, use brush or pen with white ink on black paper. White show card paint, instead of white ink, can also be used with excellent results. Main titles can be more ornate than sub-titles, although they should not be so cluttered with decorations that attention is drawn from the words, themselves.

Titlers that are equipped with a glass or celluloid sheet in the card holder offer other possibilities for main titles. With such equipment one can letter the title on the glass or celluloid and shoot through it at a photgraphic background — or a picture of Junior mounted in the holder behind the glass. Or you may shoot through the glass at Junior, himself, while he's busy getting dressed for his birthday party. If you do this, take a meter reading of both Junior and the title, and tend to have Junior slightly underexposed so that the background of the finished title will not be so bright as to obscure the lettering of the title.

Usually movies of any moderate length require a few sub-titles. These titles should not be ornate and all should be the same style of lettering throughout the picture. It is acceptable, however, to have a small border or monogram included in sub-titles provided it is carried out for all subsequent subjects in the picture. One easy way to do this is to take cardboard the size of your title holder and draw on it a border or monogram, cutting out the center part. Then slide your sub-titles, lettered on separate cards, behind this mask and photograph the two together. This will eliminate the necessity of drawing a border for each title. If you use a mask with your monogram on it, it can be employed in all of your movies, thereby readily identifying your work.

When viewing any professional movies these days one can obtain many excellent title ideas. Studios are getting away from the old title formula of white lettering on black backgrounds, thereby widening the field and scope of main title possibilities. In photographing black lettering on a light background, watch your exposures. One advantage of a white background is that you can obtain various atmosphere effects such as the shadows of falling leaves striking the background for a Fall or hunting reel, or the pattern of the arrows as in the Jones and Patin title illustrated.

I had a lot of fun and obtained good results with a background set I made two years ago for a Christmas picture of the children. Using dull black paper I sketched on it an outline drawing of our house, then cut this drawing out and pasted it on a dark grey paper. Snow was painted on the roof and eaves with white ink, and cotton was billowed around the front of the title to depict snow. One window, the children's, was cut out and thin white paper pasted over it. Behind this window was a photoflood, giving the impression of a lighted window. One half of a reel of black and white film was exposed of this background, then rewound. Double exposures were then made of all the titles on black paper, with the lettering located high enough that the finished titles appeared in the dark grey sky above the house. The titles were so timed that when "The End" came, the light in the window went out. It was necessary to underexpose slightly so not to have this background so bright as to detract from message of the titles. Other similar ideas are easy to devise, and they will add much interest to your movie making.

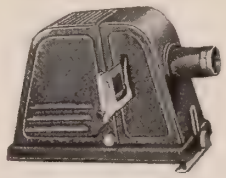
If you use Kodachrome exclusively for your movies there are one of three things you can do for your titles: (1) make black-and-white titles then tint them; (2) use purple haze film; (3) shoot the titles on Kodachrome. Needless to say, Kodachrome film produces beautiful titles, although at first you may be tempted to take advantage of it and crowd too many colors into your titles. My first Kodachrome titles were so filled with blues and reds and yellows that they looked like a sunset and one had literally to search for the text lost mid a confusion of color. It is advisable to use two complimentary colors unless you are shooting a natural background such as a lake or mountains for double exposing.

Whether you prefer Kodachrome or black and white film, you will find it good practise to keep a scrap book containing a variety of illustrations clipped from magazine ads. These can be filed according to subject and will give you a handy library of title backgrounds, eliminating the necessity of doing any art work for backgrounds.

Animation in main titles can frequently be used to good advantage, but the problems and equipment for most types of animation are too involved to be fully discussed here. Simple bits of animation can be done with little effort, such as tying a thread to a toy automobile and pulling it across the stage in front of your title to denote a travel picture. If your travel reel included mountain pictures you can pull the automobile up an incline in order to add

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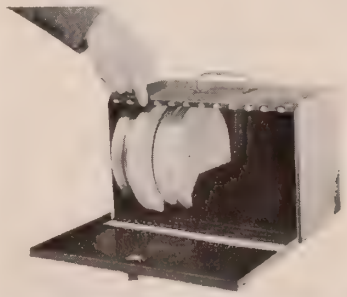
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suitable atmosphere. Or if you have block letters, employ the old familiar standby of exposing a few frames of each letter at a time as you spell out the title. Atmosphere can be obtained by such tricks as dropping soap flakes in front of the title card to suggest a winter motif. By shooting such a title at 32 frames, and compensating your exposure accordingly, you can create a slow, natural snowfall.

Remember, though, that all titling is merely an *aid* to the continuity of your picture and should not provide the only interest. Properly used, titles will improve any home movie but they cannot substitute for poor photography or lack of continuity.

Acoustical Problems In 16mm Sound . . .

• *Continued from Page 355*

recording the music of a stringed instrument such as guitar, violin, banjo, etc., to use a contact microphone. This is a small microphone which is placed in contact with the musical instrument and picks up the sound vibrations directly from the instrument itself. Chief advantage is that it does not pick up any other sounds such as offstage speech, echoes, etc. Sound vibrations of the instrument are transmitted directly to the amplifier without any extraneous noises. The contact microphone is the same as used with electric guitars and by many concert violinists for more perfect rendition of solo playing.

In recording music of several instruments, as with a small orchestra, two microphones are invariably used, and the orchestra is so arranged that the percussion instruments, such as piano and drums, and all brass instruments are in a close group.

The piano should be closest to the microphone with the brass next, and the drums the farthest away. The string sections of the orchestra, such as the violin, guitar, banjo, etc., should be placed separately and another mike placed near them. In recording a small orchestra composed, say, of violin, drums, piano and sax, the mike should again be placed near the piano with the sax at about the same distance and the drums a little further back. Instead of using the conventional microphone for the violin, a contact microphone can be fed into the amplifier through another channel and the music from the two channels mixed as required.

When recording lip-sync with a single person it is relatively easy to place the microphone correctly. When shooting a closeup, place the mike immediately below or to one side of subject and out of camera range, or if a mike boom is employed, lower the mike over the players' heads. When recording with two actors in a scene when conversation takes place between two people, one may still use only one microphone. This may be conveniently hidden behind some prop in the scene, or placed on a boom over the actors' heads. It will be found advantageous to use the microphone spaced midway between the two persons. Establish the right position by making a sound check — having them speak in a normal tone. If one person's voice records louder than the other, move the mike away from the louder voice and closer to the softer-spoken person. The mike should be so placed that volume from both voices match in the monitor without need of changing gain control. Unless this is done it will be found necessary to change the volume setting as each speaker's voice is heard, and a smooth recording will be difficult to accomplish.

Assuming we have two actors in the same setup but one of them will rise up and walk to another part of the room as the conversation continues, a different procedure will have to be followed. The microphone set for the person who is to remain seated should be hidden in the scene near him or on a boom above his head. For the other person use of a mike boom is essential. The boom should be placed well above his head and easily moved as he walks about the set. The sound from both mikes is controlled at the same time at the mixing panel. Thus, when the person gets up and walks across the room, the microphone on the boom follows him and records his voice, while the stationary mike records voice of the second person.

When recording three or more persons on a set, at least two microphones are required. These are placed in such a manner as to give the most uniform recording without need for too much change of volume at the controls. One must exercise a little ingenuity in placing microphones in any scene, as each set up will be entirely different from the preceding one.

When recording sound in the average home, it usually will be found necessary to place blankets, curtains, and other soft material on those walls that are not in the picture. This aids in absorbing sound and prevents any of it from bouncing back to the microphone, thus creating an echoing or booming voice result. Another effective sound absorbing medium is people. If eight

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or ten people are on the set, less echo will result because their clothing will absorb a certain amount of sound. The reader may have noticed how clearly one can hear echoes in an empty house. But when furniture is placed within the house the echoes disappear. This is because furniture absorbs much of the sound that would ordinarily bounce off the walls, ceiling, and bare floors.

The amount of furniture, the number of people and area of drapery in the room will greatly affect the quality of the recording. By exercising a certain amount of native American ingenuity the amateur 16 mm. sound film enthusiast can obtain creditable sound recording in the rooms of any average home. Without benefit of the acoustically perfect sound studio, amateurs and semi-profesionals, using 16mm. S.O.F. recorders, are achieving notable results in the production of both personal entertainment films and films for practical use.

4-Millionths Of An Inch . . .

• *Continued from Page 354*

most lenses which are used nowadays for photographic work in projection, or in visual instruments, we find that they are usually composed of several glass elements. These are mounted in metal tubes and are held in a definite relative position with respect to each other by means of spacers and more or less complicated mounting rings. Often two or even more glass elements are cemented together to form what are called doublets or triplets. Every time the light rays enter or leave these glass elements in contact with air, somewhat over 4% of it is reflected back from the surface. The exact amount of this reflected light depends on the type of glass the lenses are made of, and on just how the light rays strike the surface, but in any case, it is easily seen that the more such air-glass interfaces there are, the more light will be reflected.

The effect is twofold: first, the amount of light getting through the lens system is materially reduced, often by as much as 30% or more, and secondly the reflected light bounces, so-to-speak, from surface to surface inside the lens system causing distrubing effects such as flare, scattered light, ghosts, secondary images, etc. Thus the brilliance of the image is impaired and, what is worse, the contrast lost to a point where the picture has a veiled and foggy effect.

To the average picture taker—professional or novice—this has been a matter of little moment. But when we came to the war, utter fidelity in observation instruments such as aerial cameras, bomb sights, periscopes and telescopic gun-sights was given top research priority. More than half a century of research was speeded up and intensified. Out of a large volume of united effort came the white, powdery metallic salt — magnesium fluoride. Applied to lenses in the form of a warm vapor cloud under high vacuum, it becomes the hard and durable anti-reflection coating we know today. The explanation of this anti-reflection effect is simply this:

The coating has optical properties which lie between those of glass and of air. Where before the light was subject to a sharp change in these properties in passing from the glass to the air (and vice-versa), it now makes this change more gradually in two easier steps. It is a fact that abrupt changes in the path of a light ray cause relatively much greater losses by reflection than optical properties of the materials in if the same change is made more gradually. Consequently the extra step created by the coating will have the effect of reducing the total amount of reflected light and hence increasing the quantity of useful light that gets through the lens system. Then, since we now have two distinct reflections, each one, of course, less than half as strong as in the case of an uncoated surface, they can be caused to react in such a fashion that one cancels the other, *by making the thickness of the coating approximately four-millionth of an inch.* This eliminates the stray light which would otherwise bounce around and create the disturbing effects mentioned before.

The greatly superior performance which coating gives to a lens is not principally in the realm of increasing lens speeds. Depending upon the number of elements in a lens system the increased speed due to coating is from one-third to two-thirds of a stop. While this is by no means negligible, it will ordinarily be of noticeable importance only in borderline cases as for instance, in the use of binoculars at dusk or early dawn, and to some extent in color photography. Of greater value is the reduction in the quantity of scattered light, and the resultant improvement in the contrast and clarity of the image. In color photography scattered light tends to dilute and distort the original colors and, therefore, its elimination by means of coated lenses becomes of even greater benefit. For high color fidelity, true to that of the image itself, coated lenses are sure to bring a large measure of pleasure to all who take color pictures—still or movies. Since the lens is the essence, the heart, the very "works" of any camera, manufacturers in recent months have devoted the





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majority of their extensive research program to improving lens performance. Not, mind you, lens performance for the professional photographer, but lens performance for the 60-odd millions of camera owners who love to take pictures and who are the backbone of the whole photographic hobby.

News Of What's New . . .

• *Continued from Page 340*

and high quality workmanship heretofore afforded by the Vard company. O. K. Harter, formerly in charge of the Vard lens coating department will supervise coating for the Ray Campbell Company which states that the new equipment will enable them to triple production.



• Lights scene wherever you go

Camera Lamps

A new and interesting item for movie makers is the Bensen Light, a two unit floodlight attachment that fastens to your camera via its tripod screw socket. Made especially for use with the new reflector flood and spot lamps, it also may be used with regular photofloods with reflectors. Knurled aluminum handle provides easy camera handling, better grip and steadier pictures. A 20 foot extension cord allows complete freedom of movement. Fingertip light control is provided in switch located in cord. List price is $9.45. Manufacturer is A. L. Bensen & Co., Staten Island 2, N. Y.

Auxiliary Lenses

Crown Lens Company, P. O. Box 536, Peoria, Ill., offers custom made auxiliary lenses to movie amateurs for use in photographing titles and other ultra closeup subjects. Lenses are high quality product, optically perfect and made of genuine crown glass. Initial offering is a 3-lens kit of auxiliary lenses which afford ultra closeup cinematography with any cine camera lens of subjects at distances ranging from 9 to 40 inches. Comprehensive instructions accompany each kit of lenses hich lists for $5.00.

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Custom printed title cards with your own wording and printed on attractive textured board 5½ x 7 inches are now available from Royal Titles, 5547 Sunset Blvd., Hollywood, Calif. Any title, 8 words or less is priced at 50 cents. Additional words at 4 cents each. A minimum order of $2.00 is required. Business is under management of Bob Vogel, Art Moore and Dick Spies, formerly associated with training film producers during the war.

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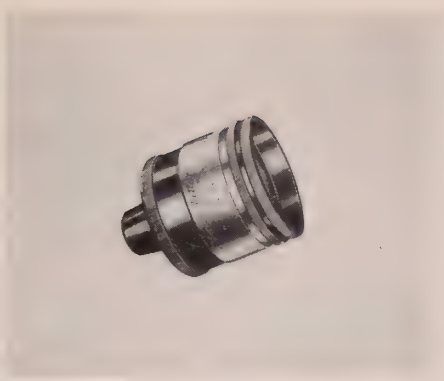


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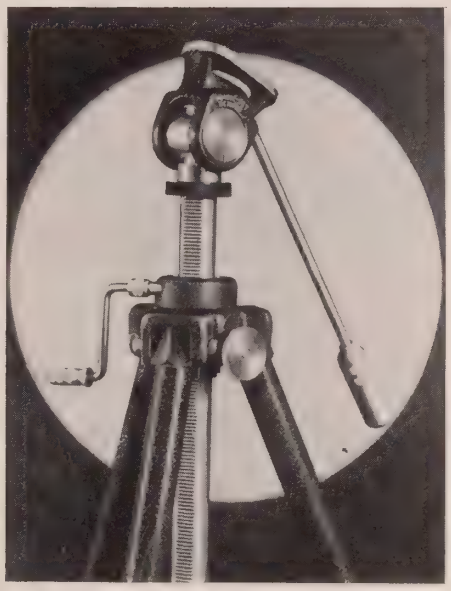
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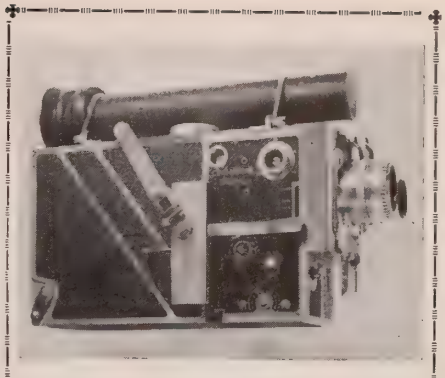
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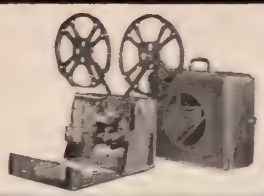
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Club News . . .

• *Continued from Page 364*

White," Henry E. Hird's "Motion," Edmund Turner's 1946 Lloyd Bacon Trophy Award picture, "Tiny Town," E. H. Sparks' "Doghouse Blues," and Frank Gunnell's "Bryce Canyon Trails."

★

PHILADELPHIA Cinema Club's special May 24th meeting was devoted to a screening of films picturing Mexico, by Ralph E. Gray of Mexico City, who is currently traveling throughout the east fulfilling a number of guest engagements for exhibiting his prize-winning films.

★

TOPEKA Amateur Movie Makers' May meeting marked the first of several inter-member contests scheduled by the club. Contest for May was for 4-minute films shot entirely under artificial light.

★

SEATTLE Amateur Movie Club devoted its May 13th meeting to a special program built around the title-making phase of the amateur movie hobby. Various types of titlers were demonstrated and actual titles for a club production were photographed.

★

NEW YORK—Friday evening, May 23rd, the New York 8mm. Club held its 9th Annual Guest Meeting which featured a program of three member-made 8mm. films and four films which received awards in various national contests last year, which were courteously loaned by the makers for this event.

Information Please . . .

• *Continued from Page 334*

lens or having mine coated, that this 300 watt projector will give results equivalent to a 400 watt projector with an uncoated lens. Is this true?

A—It is true that a coated lens will improve the volume and quality of illumination coming from your projector, but we doubt that it would be increased to the extent promised you. You can have your present projector lens coated at reasonable cost. See advertisements of firms offering this service in advertising columns, this issue.

Bigger Screen Image (John A. Fortner, Smyrna, Delaware.)

Q—*I have a 16mm. sound projector with a 2-inch f/1.6 lens. At a distance of about 20 feet, this gives me a screen image 3x4 feet. I would like to project a picture twice that size without changing projector distance.*

A—To double the picture area at the distance specified, it will be neces-

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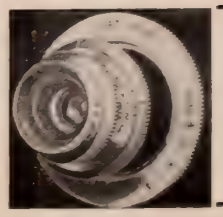
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Write for prices for developing and processing for 8mm. and 16mm. films bought elsewhere.
Dept. 12
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Here are the most beautiful models you ever laid your eyes on in gorgeous settings and unusual poses that will thrill you. This movie is different, refreshing and has real eye appeal.
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We Ship COD plus postage.
Catalog, refund coupon, 25c.
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P. O. Box 2084 San Antonio 6, Tex.

sary for you to replace your present 2-inch lens with a 1-inch. Such a lens may be had from the dealer from whom you purchased your projector, or almost any camera store.

Soiled Screen (Jack Maher, Pensacola, Fla.)

Q—*I have a glass beaded screen that has mildewed in spots. I have tried several methods to remove these spots without success. Can you suggest something?*

A—We do not believe that there is any method by which these spots can be successfully removed without further damaging the screen. We have received many letters recently complaining of similar trouble. Screen manufacturers are now offering beaded screen material by the yard especially for replacing old screens. Possibly this is the answer to your problem.

Closeups . . .

• *Continued from Page 360*

profitable sideline, manufacturing these light units for professionals and amateurs. Unit attaches to camera through tripod screw socket, holds 4 photofloods, affording ample illumination for indoor shots where camera must be used mobile.

★ ★ ★

J. D. Kendis, president of Continental Pictures, Hollywood, announces that a copy of *Youth Aflame*, his 16mm. production on youth delinquency, has been accepted by Library of Congress as representative of films made on subject during 1946.

★ ★ ★

Virgil Ellsworth announces formation of Mercury International 16mm. Productions, with headquarters at Laguna Beach, Calif. Ellsworth will continue production of educational films in 16mm. color. In production now is a series on marine biology.

Experimental Workshop . . .

• *Continued from Page 359*

and a candelbra light in socket with switch for general illumination.

The case, 4½"x12"x26", is made of wood—1"x2" white pine for the sides and plywood for the top and bottom. The lid is fitted with a folding metal strap between lid and bottom to hold lid half open when kit is in use.—*Thomas A. Knight, Miami, Fla.*

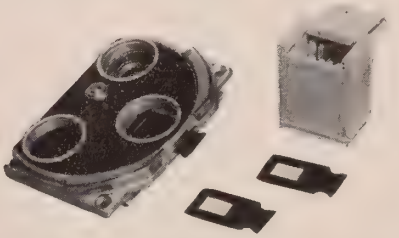
Room Light Control

If you have ever stumbled around searching for a light switch to turn off and on the room lights while showing movies to your friends, you will appre-

• *Continued on Page 393*

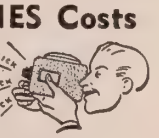


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Please mail postpaid.....rolls ☐ double 8mm., ☐ single 8mm., ☐ 16mm. (Deduct 5% on 3-roll orders.) It is understood the initial film cost includes free 24-hour processing at the ESO-S processing plant in Kansas City. ☐ Check enclosed ☐ Send C.O.D. Mail to:
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● Continued on Opposite Page

Classified Ads --- cont'd.

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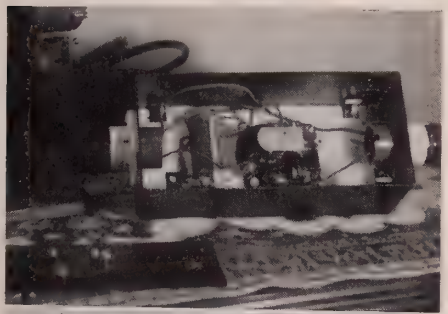
Experimental Workshop . . .

● *Continued from Page 391*

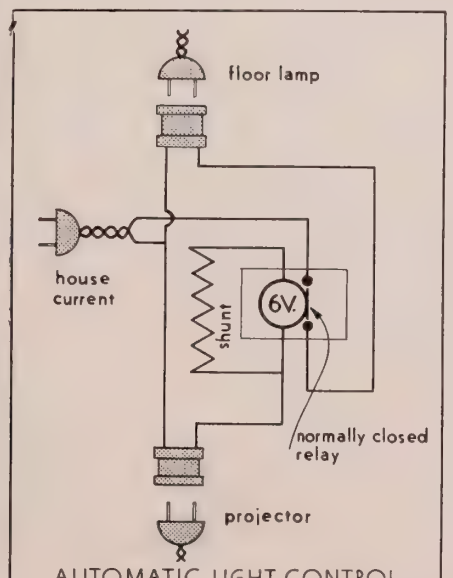
ciate this automatic room light control. By using it, your projector lamp switch will automatically operate your room lights.

The automatic feature of this device is based upon the difference in current required to operate the motor and the light on your projector. The motor, on an average 500-watt projector, will require less than an ampere of current while the light and motor operating together will require about 5 amperes. A normally closed relay whose coil is properly shunted will stay closed in circuit with only the motor operating, and will open when the higher current demand of the light and motor together causes the relay to operate.

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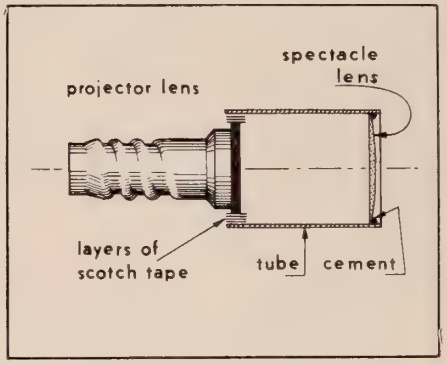
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sive. They consist of: a "normally closed" relay equipped with a 6 volt coil, a shunt of the proper resistance to carry the current for your projector (about 1.5 ohms), two plug-in receptacles, connecting cord, and a case constructed of any convenient material. You will probably have most of the parts in your workshop now; but if everything has to be purchased new, the cost should not exceed three dollars.

The wiring diagram is self-explanatory, and the only difficulty that may be experienced will be in finding the correct resistance for the current shunt. This can be determined experimentally with your projector by making the necessary connections using varying amounts of .014 nichrome wire for the resistance until the relay operates without chattering. The correct amount will be between 18 and 30 inches of that size wire.—*Leslie L. Diveley, Milwaukee, Wis.*



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The materials required were a short length of metal tubing, scotch tape, the spectacle lens, and a tube of Dupont cement. I began the experiment by holding a discarded spectacle lens before the projector lens while screening a picture. After determining the correct distance to position the spectacle lens, I made the tubular holder for it as shown in drawing.

First several layers of scotch tape were wound around the front rim of the projector lens to build it up to about $1\frac{3}{16}$ in. diameter. The length of tubing was then slipped over this and cemented. The spectacle lens was ground on the edges to fit inside diameter of tube, then set in the tube the required distance and secured in place with cement.—*George P. Engledrum, New York City, N. Y.*

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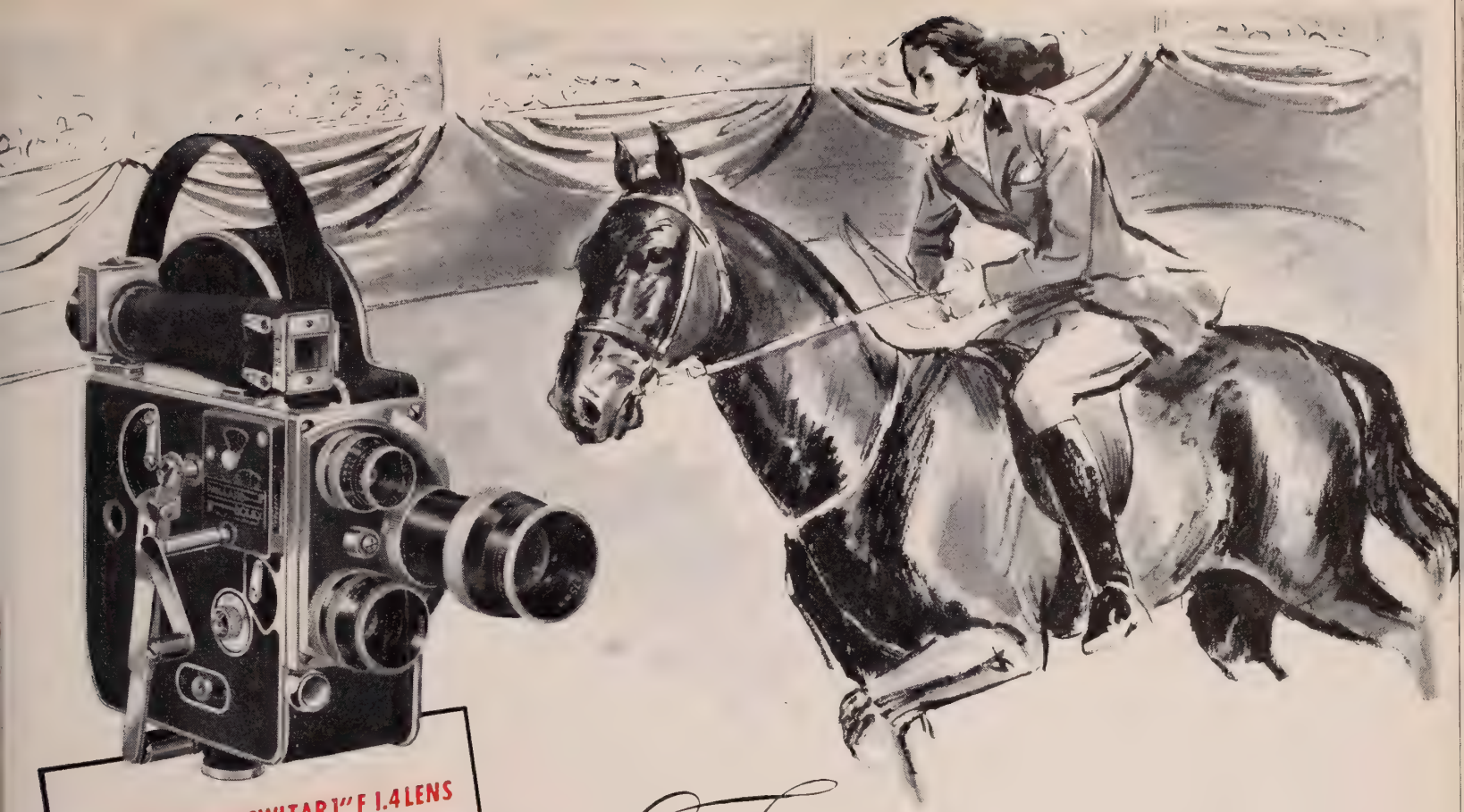
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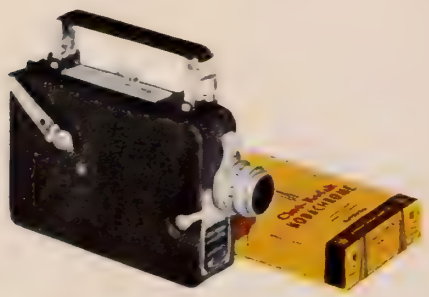
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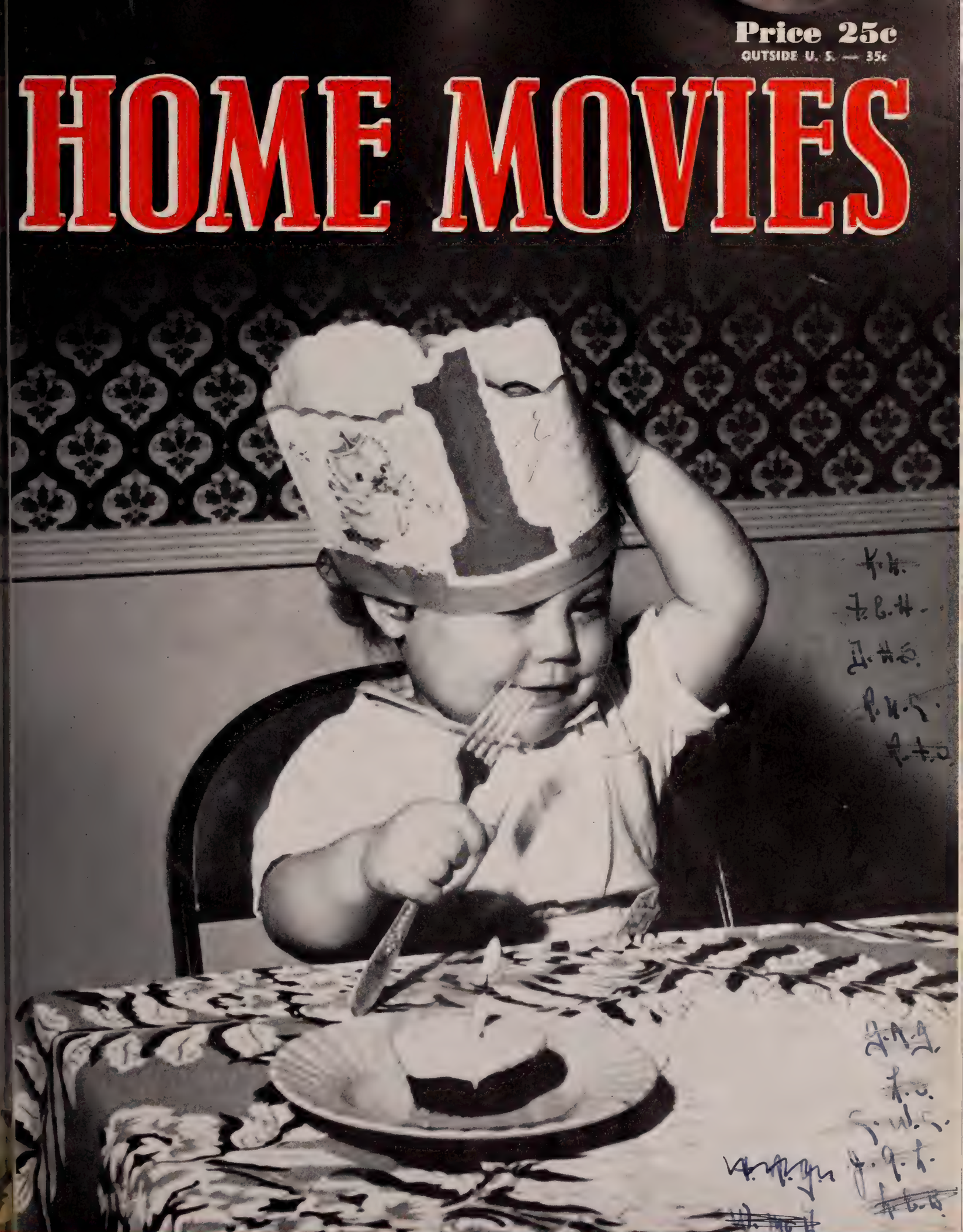
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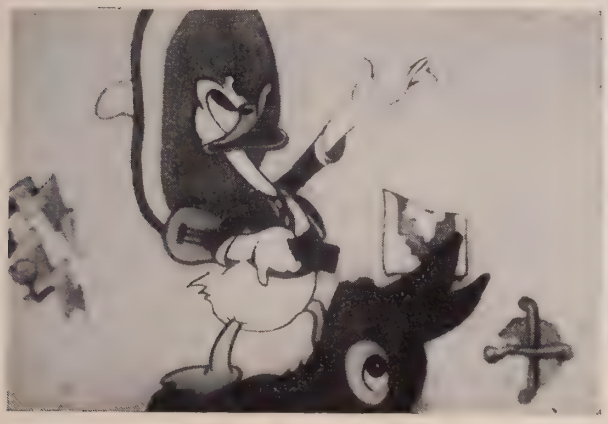
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VOL. XIV — No. 7

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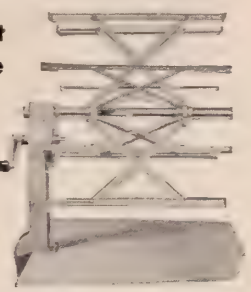
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This simple, portable unit dries from 5′ to 50′ of 16 m.m. film, or its equivalent, in about 10 minutes. Centrifugal motion effectively removes all water without harming the emulsion or leaving water spots. Reel is collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

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CINE roundup

. . . Brief Topics Of Interest In The Realm Of Movie Making

Film Situation

If you've often been perturbed about the film situation, and who hasn't in recent months, Eastman Kodak, in the June-July issue of *Cine Kodak News,* sums up the situation thus:

". . . we might as well face up to one fact at the outset: Ciné-Kodak Film will have to be used carefully this year if there's to be enough to go around. It's not that Kodak isn't reaching new highs in movie-film production. Manufacturing and processing figures would immediately dispel any such belief. The difficulty is born of the tremendous impetus given by the armed forces and by industry to motion pictures on 'amateur standard' film during the years of 1941 to 1945, plus the great expansion of personal movie activity in the past two years. The film needs of every new movie maker—and thousands join the ranks each month—further accentuate the situation.

"Throughout this busy summer, therefore, spend your footage thoughtfully. Follow the few simple rules of movie making outlined by the instruction books supplied with your equipment . . . the exposure instructions packed with film . . . and the suggestions supplied by this publication. Study each new movie target before you start shooting. The greater its importance to you, the more thought it justifies—but not, necessarily, the more footage. The same good sense that tells you which shots to discard when editing your film crop would save countless feet of film if exercised with equal care at the time of shooting."



Transpositions

Gremlins, invading the sanctuary of our press last month, transposed several cuts. So if you were confused by the captions beneath cuts on page 336 (the title page) and again on page 352 (Charles Paddock's article on exposures), perhaps we can be of service to those who may still be interested in seeing these errors corrected. On the title page, the "Beach Party" title belongs where "Let's Go To Work" was placed, and this title belongs where "Mother's Hobby" now reposes and which was dispossessed by the title "Beach Party," a sort of circular transposition, you will note; a vicious circle, we call it. On page 352, the two cuts in second row were switched with those immediately above. Sorry.



Film Use By Municipalities

Nearly one in every 5 U. S. cities of 50,000 population has used motion pictures of municipal activities in reporting to citizens, according to the International City Manager's Association, who report further that amateur cinematographers filmed subjects in 17 or more cities, while professional cameramen were employed in at least 7. In some places, professional writers were employed to prepare the scripts which covered general municipal activities, fire prevention, public health, education, recreation opportunities, and similar subjects.

Summer Filming Guide

An excellent guide to summer and vacation movie making is *Westward How,* comprehensive and beautifully illustrated 325-page book written and prepared by Fred Bond, travel photographer, and published by Camera Craft Publishing Company, San Francisco. Book covers entire west, giving data on routes, places to stop, and more especially the interesting and picturesque places to shoot, with data on exposures, time of day and the season in which to shoot for best results. Filming possibilities are further described by author's own photo illustrations.

1947 Contest

Home Movies 1947 annual amateur contest, as announced elsewhere in this issue, closes September 30th. Every amateur is eligible to enter this contest which each year draws the greatest number of entries of any national amateur movie contest. Only those films which have not already won an award in a national contest are eligible to compete in club contests. An amateur may submit as many films as desired. Each will be judged separately and assigned to its proper classification: scenario films, documentary films, family films, or the special class which em-

• *Continued on Page* 449



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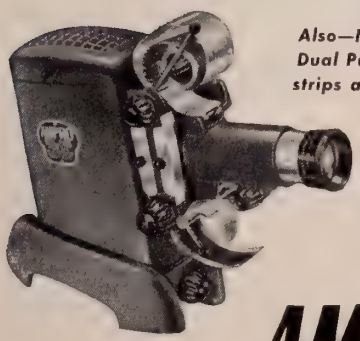
You will be thrilled and delighted with the brilliant clarity of your pictures when you show your slides on this remarkable new Ampro Model "30-A" Projector. Black and whites are crisper, more "contrasty" with *everything* in the picture brought out. Colors are rich, authentic, more sharply defined. One reason for this increased brilliance is the *improved Ampro Condenser Design* that delivers maximum illumination from 300 watt lamp.

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Another basic Ampro feature that assures you more effective slide projection is this improved self-centering slide carrier. Positions each slide accurately on optical axis. Assures maintenance of hair-line focus, perfect alignment of slides on screen and interchange of Ready-mount and glass slides without refocusing.

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The new Ampro Slide Projectors offer a host of new features including: "Hair-Line Focus" Lens, with instant finger-tip positive focusing; Coated Lens for maximum efficiency; Convenient, quick action tilting;—Condenser Unit easily removable for cleaning—with automatic realignment of optical elements when replaced. Handsome "lift-off" case with projector mounted on base. For full details, specifications and prices—*fill out and mail coupon today!*



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TIMELY TITLES

By EDMUND TURNER



THIS title suggests a movie of little sister as a busy little helper, assisting mother with housework, but getting things messed up rather than cleaned up; giving the kitten or puppy a bath; cutting out paper dolls; putting doll clothes on kitten or pup, helping wash the dishes, etc. Final closeup shows her fast asleep in Morris chair, clutching doll or teddy bear.



"SOME DAY," says Pop, the procrastinator, "I'm going to tidy up the garage; plant a garden; write a book; buy and fly a plane, etc." Show Pop making statements, then follow with shots of him doing as promised. Concluding, dissolve back to Pop as he says: "But I said 'some day.' Right now I'm going to take a nap!"



A PICNIC film can begin with this title. Pop and kids persuade Mom to drop housework and fix a picnic lunch. The family piles into the car and heads for picnic grounds. The picnic over, the family returns home. All disappear, leaving mother alone to take up with housework.



TITLE suggests a film record of small business ventures that thrive apparently on "chicken feed"—nickels and dimes, etc. such as the peanut vendor on the street corner; scissors grinder; pencil peddler, small chicken farmer, etc. Show each business in a complete descriptive sequence.



ARE THERE friends or neighbors who have articles or objects of art highly valued as heirlooms or antiques? Often there are interesting stories behind such things that will make good movie footage; an old Civil war saber; a spinning wheel; a hula skirt from Hawaii; a war souvenir, for example.



SUGGESTING an easy-to-film comedy is this title about the man who awakens, sleepily, to jangling of alarm clock, hastily dresses, gulps down breakfast, and rushes to the office, only to discover that it's Sunday. A single roll of film will make it if you keep your action fast and your scenes short.

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NEW MAGAZINE LOAD—saves and protects precious scenes...eliminates possibility of over exposing, fogging film and light flashes in changing rolls.

SINGLE FRAME EXPOSURES—patented construction enables this camera to take trick shots, record documents, etc.

FOUR SPEEDS—16, 24, 32, and 64; 16 frames for normal pictures, 64 for slow motion, etc.

CONTINUOUS OPERATION. To get yourself into the picture just set control button on "continuous" and walk right in.

AUTOMATIC LOAD & UNLOAD. Patented spring automatically positions magazine in loading as door is closed and ejects in unloading as door is opened.

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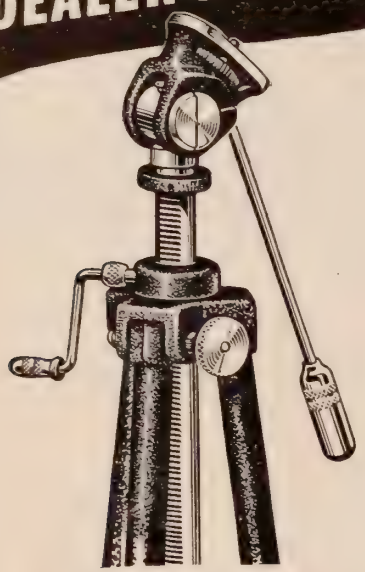
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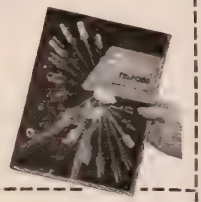
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Information PLEASE

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Zoom Titles (A. F. Buczuk, Cleveland, Ohio.)

Q—*I have just completed a home-made titler on which the camera mounting is set on a track, enabling it to be moved forward and backward. Please tell me how I can make zoom shots. Do I need extra lenses for my camera and how close can the camera be moved to the title card?*

A—To obtain a zoom effect with your titler, merely move the camera forward toward the title board while the camera is running. Your lights, of course, must remain stationary. You must decide beforehand, of course, just where the camera is to stop in its forward travel in order that the camera will take in the right area of the title card when it comes to a stop. It is at this point for which sharp focus must be planned.

In other words, in making a zoom shot, it probably will not be possible for you to keep the title in sharp focus for the full length of the zoom. Therefore, arrange so that title will be in sharp focus when zoom action stops so that text of the title can be read plainly. How close you can photograph with your camera will depend upon the auxiliary lenses you use. With easy to buy auxiliary lenses, you can shoot titles as close as 6 inches.

Morse Tank (Harold Lockhart, Sacramento, Calif.)

Q—*I recently purchased a Morse G-3 developing tank but had poor success in processing my first two rolls of film. Results were uneven and in places the film was spotted and otherwise marked. Is it possible to get satisfactory results using this equipment?*

A—Indeed it is. The Morse G-3 tank was developed especially for use by our armed forces during the war and was used successfully by both army and navy field units in processing 16mm. black-and-white film. We have found that the primary reason for failures or poor development is the fact that operating instructions given by the manufacturer are not followed implicitly.

We find that many movie amateurs who have processed movie film, using the open reel or drum method, have tried to use this same method when using the Morse Tank. For one thing, winding the film on reels of the Morse Tank without separators or aprons, tends to slow development time. The Morse method compensates for this by using fast developing solutions.

If the Morse instructions are followed carefully and to the letter, you should have every success with this equipment.

Shutter Speed (Harold M. Mendel, New York City.)

Q—*The Bolex instruction booklet states that, at 8 f.p.s., shutter is open 1/20 second. Wouldn't this mean that lens should be stopped down ½ stop when using this speed?*

A—The Bolex shutter speed is 1/40 of a second when camera is turning at normal 16 f.p.s. speed. Therefore, at half speed (8 f.p.s.), the shutter will admit twice as much light. To compensate for this it is necessary to reduce lens opening one full stop over the normal f/stop established for 16 f.p.s.

Lens Speeds (Andre Ratillon, Orlando, Fla.)

Q—*I have been told that an f/1.9 lens stopped down to f/3.5 is not better than a standard f/3.5 lens working at that opening. Is that right?*

A—Usually, an f/1.9 lens stopped down to f/3.5 is not as good, or shall we say, will not give as good results as an f/3.5 lens working at full stop for the reason that all lenses are designed to give the best results when used at or pretty close to the widest opening.

Amplifier (J. H. Roark, Boston, Mass.)

Q—*I plan to build a small amplifier for a home-made sound outfit I built for my 8mm. movies. Where can I get dependable plans?*

A—If you have the facilities for building such an amplifier, the technical data you'll require may be found in the Radio Amateur's Handbook which you will probably find at your library; certainly at any local textbook store. For parts, suggest Radio Parts Outlet, 4305 Lincoln Ave., Chicago, or Allied Radio Co., 833 West Jackson Blvd., same city.

Titler (Mrs. Kenneth Boulay, Fon du Lac, Wisc.)

Q—*I own a Revere 8mm. camera, also a Bell & Howell titler for 8mm. camera. Will you kindly explain how*

• *Continued on Page 459*

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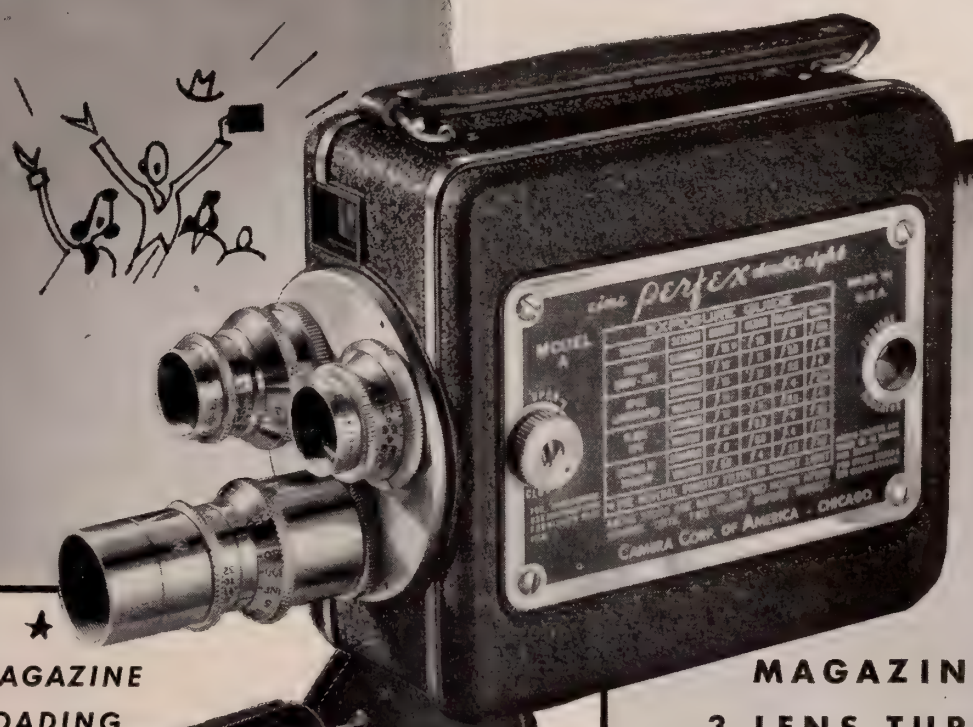
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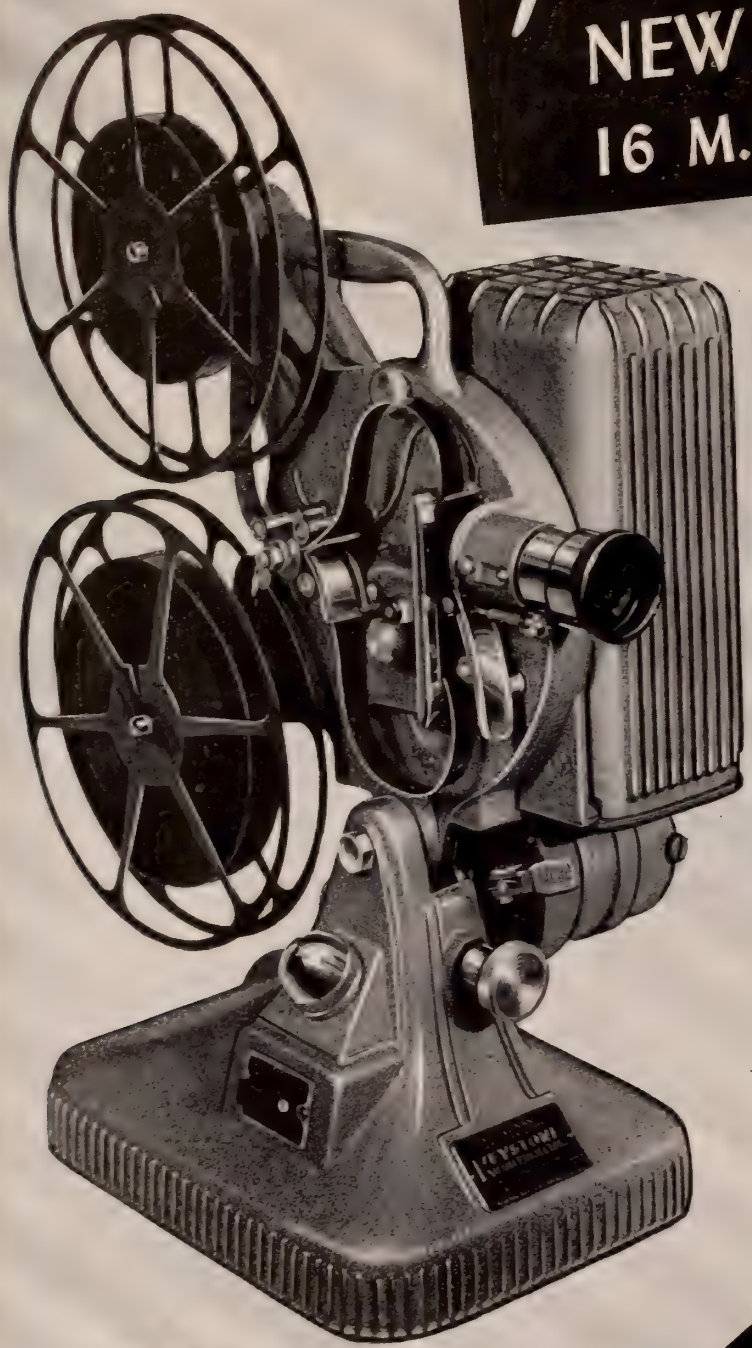
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• When shooting out of doors, in the full beauty of natural sunlight, the slower lens, such as f/3.5, will generally give better results than a faster, wide-aperture lens.

Looking At Lenses

An Optical Engineer Answers Some Of The Questions Readers Ask About Apertures, Mountings, Telephotos, Wide Angle Lenses, Etc.

By LARS MOEN

Among the questions asked by readers in letters to Home Movies Magazine each month, lens problems account for a very large portion. More than ever is this true in recent months. This indicates pretty clearly that a considerable number of movie amateurs are thinking about lens matters these days.

The questions asked center about a few topics, which occur again and again, with slight variations. It seems worth while, therefore, to present some of these topics of general interest rather more fully than is always possible in a letter.

Why are wide-aperture, fast lenses so much more expensive than slower lenses? Basically, for about the same reason that a racing car costs far more than the family sedan, though the two cars have about the same amount of raw material in them. In lenses, as in automobiles, a serious factor in fixing the price is design cost. A fast lens of superior performance involves a great deal of costly design work. Lens design and optical computation of any sort is difficult, but to design a lens which combines wide aperture with high quality is an almost superhuman feat. At the Zeiss works, before the war, it was reckoned roughly that a good photographic objective represented ten man-years of computing time. New mathematical procedures shorten that time somewhat, but the methods involved are so complex that only a few persons are capable of dealing with them. All of this means that the manufacturer has a considerable investment in the lens before it leaves the drawing board. Then sample lenses are

• *Continued on Page 438*

Abstract Film Explorations In 16mm. Color And Sound

A New Cinematic Form Comprising Synthetic Sound And Abstract Image Opens New Field For Amateur And Professional Film Makers

By JOHN SERRANO

THE CHALLENGING field of abstract films, which so many have explored since the beginning of motion pictures, now assumes new importance with the advent of television. But even for home and theatre screen presentation, it is a field of picture making that challenges the movie amateur, also, first because it offers unlimited range for experimentation, and, second, because new developments now presage greater commercial possibilities than ever before for this newest cinematic medium.

Two men, long experimenters with 16mm. films, have developed this cinematic form to the point where it now commands professional recognition. John and James Whitney, working unobtrusively in their own laboratory-studio situated almost in the very shadows of Hollywood's giant motion picture industry, are making abstract films in 16mm. Kodachrome that are not only startling but unique in method of production. They have quietly been studying and working at the medium for over five years. Their work, up until now, has been primarily experimental.

Declaring that the abstract film is no more abstract than music itself, John Whitney believes that non-objective films offer an unlimited field of aesthetic enjoyment; that abstract films can be seen repeatedly without becoming dull. This particular medium, moreover, being audio-visual, brings a rich sensory experience to the audience.

Oddly enough, the Whitney brothers came into abstract film production from different backgrounds. John learned about the mechanics of film production while assisting with astronomy experiments at Pomona College. James had been educated as an artist and painter. Believing that established art forms held too many limitations for them, they began search for a medium that would afford a more dynamic utilization of form and color. Sixteen millimeter motion pictures, they decided, provided the answer.



● This is the equipment used by the Whitneys in photographing the abstract images. Two pantographs manipulate paper cutouts on an animation table while each step is photographed a frame at a time by the camera.

Experimenters who preceded them resorted mostly to pen and ink animation; but the Whitneys shunned conventional methods of animation and after lengthy exploration devised a production technique affording greater control and at the same time fewer mechanical limitations.

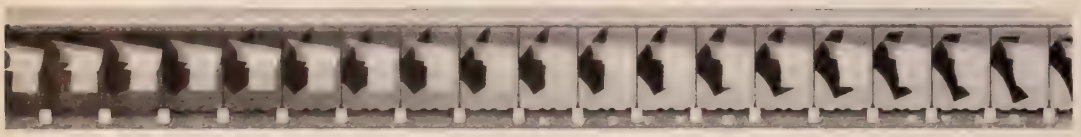
French experimenters, dabbling with abstract films in the early '20's, in avoiding pen and ink animation, had sacrificed graphic skill. At the same time, the animated cartoon field, under the enthusiastic leadership of Walt Disney, was not then concerned with that phase which interested the Whitneys. The latter saw that they were working virtually alone in this field and that their initial problem was that of finding new techniques. What developed, of course, are the unusual 16mm. motion pictures, in color and sound, represented by reproductions of the three strips below.

On the screen, a constantly changing pattern of color and form takes place accompanied by music completely in harmony with the changing pattern and giving the visual image dramatic emphasis. How this is accomplished by the Whitneys is as interesting as is the equipment which they have devised for its attainment.

Months of research led them to a means of creating controllable graphic images with a revamped optical printer, paper cutouts, pantographs, and color filters for the camera lens. Two or more designs cut from opaque papers are manipulated one over the other with a diffused area of light projected from beneath. Manipulation of the cutouts is controlled by two pantographs with the primary points holding the cutouts while the secondary points are traced over a movement pattern previously planned and laid out on paper.

Thus a carefully planned sequence of animated pattern movement is photographed with a Cine Special, frame by frame, on black and white film. After the film is developed it is threaded in







● Reproduced at left are clips from three abstract films produced by John and James Whitney which show the changing pattern of the image and corresponding sound track.

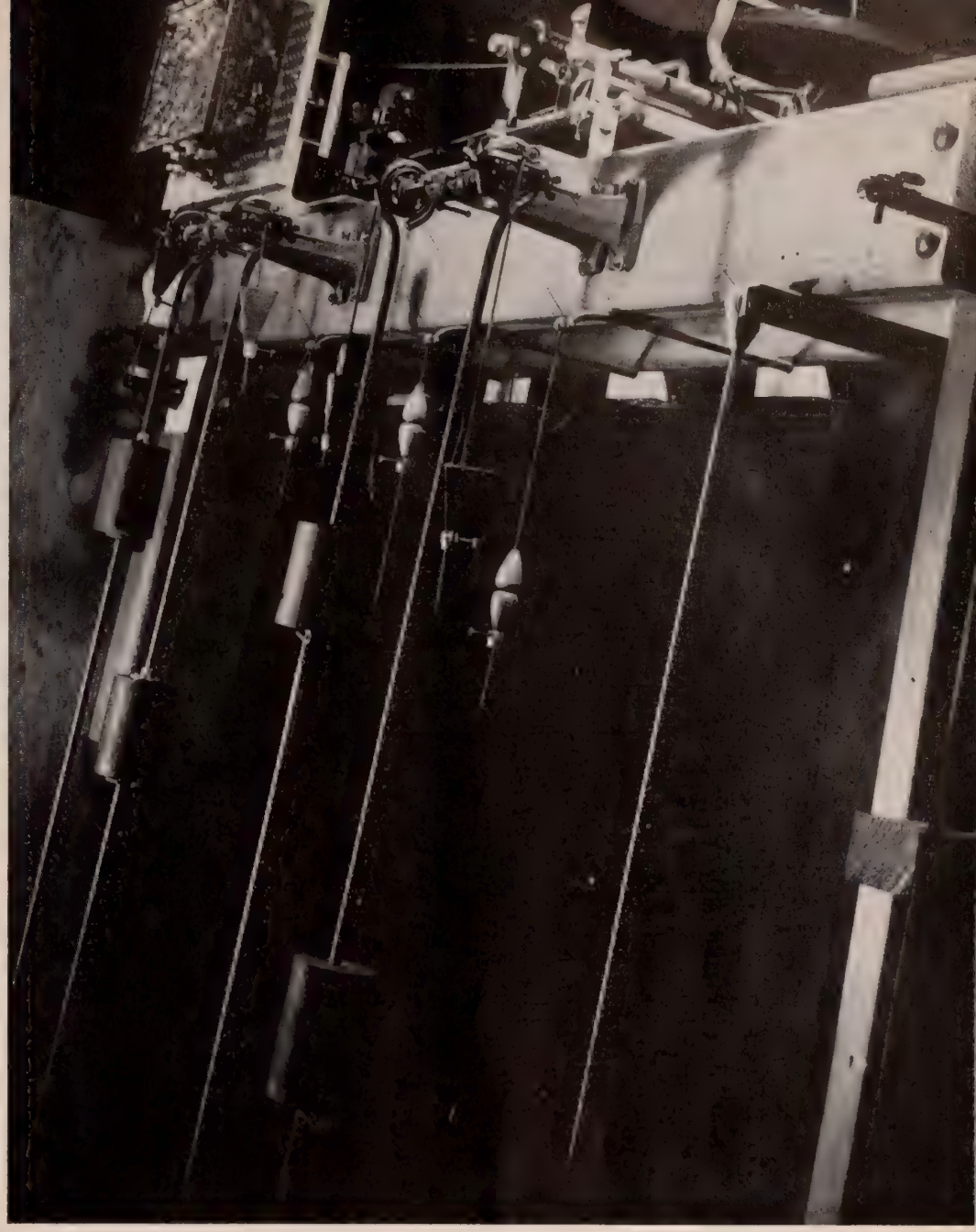
the optical printer and made ready for projection. The camera or photographing section of the optical printer is then loaded with Kodachrome. The printing step then takes place during which the black and white images, through use of color filters and the magnifying, reducing, inversion, and multiple exposure facilities of the printer, emerge on Kodachrome film as complex, multicolored compositions.

The sound track, too, is entirely synthetic. During the recording it is never heard, indeed, not until the sound track film is developed and projected is the sound heard for the first time. This unique track is made mechanically by a somewhat complex apparatus composed of twelve pendulums of various lengths which are connected by means of fine steel wires to an optical wedge in the recording machine. The optical wedge is caused to oscillate over a light slit in the recorder by the movement of the swinging pendulums. These are shown in the illustration at right.

The pendulums can be adjusted so they will operate together or in combinations of movement, or separately. The frequency of each pendulum can be "tuned" or adjusted by changing position of the sliding weight, much the same as the swing of a pendulum on a clock is adjusted. Thus the full range of audio frequencies can be recorded by proper setting of pendulum lengths and drive speeds. Sound and image are at the same time easily varied and positively controllable.

In the production of abstract films, the Whitneys plot everything beforehand on paper. Every film frame has its complementary musical notes. The relationships of the images are also carefully plotted against the musical composition.



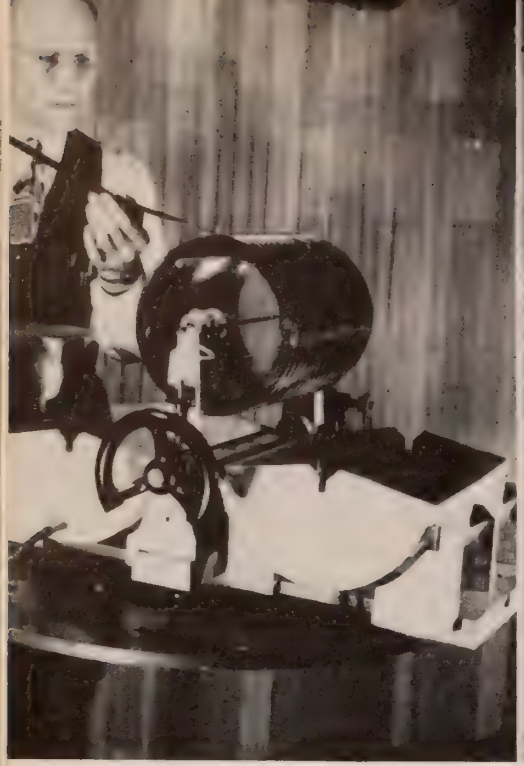


• This apparatus produces the synthetic sound track. Twelve pendulums of various lengths control movement of optical wedge in the sound recorder. As pendulums swing in arcs of varying degrees, they cause optical wedge to oscillate over a light slit, producing a varying image on the sound track which becomes an interesting sound pattern when projected with the picture. At left, John Whitney is shown setting Pendulums in motion.

John Whitney, in describing his newly developed techniques in *Arts and Architecture*, wrote, "The fallacy of mechanically translating previously composed music into some visual equivalent, having been established repeatedly enough in critical writings on the subject, a freer, less encumbered approach is possible today. Even so-called interpretation of existing music graphically is at best an exceedingly difficult achievement and practically barren of reward to the artist seeking creative expression. The truly creative possibilities remain where the image structure dictates or inspires sound structure, and vice versa, or both are reached simultaneously. This obviously can be realized best when both parts have common creative origins."

Continuing further, Whitney stated: "This is becoming possible today even for the amateur as sound-track writing or synthesizing devices, manageable by one person, appear on the horizon along with simplified animation techniques. The generally accepted assumption that the cinema must by nature be an industrial, cooperative art, is least likely to be so with audio-visual music. Amateur cine equipment compares well in quality today with that of the industry. There already exist small enterprises prepared to supply special processing, sound recording and duplicating services to small scale limited budget film makers. The remaining technological problem of the independent artist is to somehow

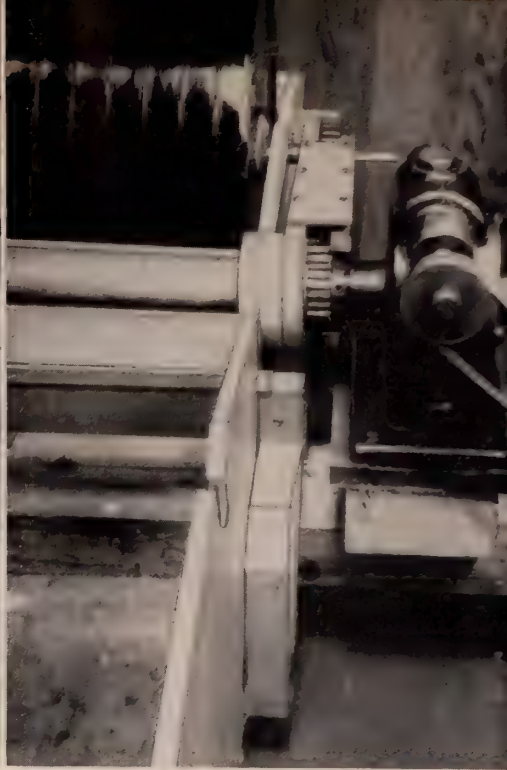
• *Continued on Page 436*



● Fig. 1.—Plastics were used in constructing much of this compact home processing outfit that sports a motor drive. Wheel in foreground lowers drum into trays.



● Fig. 2.—Here, drum is lowered into one tray while tray for next solution is being set into place. Trays are so built they may be stacked or "nested," one on top of the other for compact storage.



● Fig. 3.—View of reduction gear, also train gears that carries motive power to the drum keeping it turning regardless of its posi

Kit For Home Processing

Plastics Used By Amateur In Making Streamlined Processing Outfit That Sports Many Modern Innovations, Including Motor Drive

By NORVILLE L. SCHIELD

It was inevitable that lightweight, easy-to-work plastic materials eventually would find their way into construction of homemade film processing outfits. Pliability as well as durability of plastics offers the cinebug the ideal material for constructing the developing drum and chemical trays which form the major part of film reversal outfits.

The one pictured immediately above and in adjoining photos, was made by Karl Brueckner, an avid home movie maker of Milwaukee, who gets more pleasure out of watching the images come up on the film in the darkroom than in shooting the pictures. The drum will accommodate 35 feet of 16mm. film and one of the best features of the outfit is that it requires but 16 ounces of processing solution for a drumful of film. It also has an electric motor to turn the drum, and the usual bugaboo of corrosion and painting has been avoided by the use of plastics material which is impervious to the film developing chemicals.

Brueckner's unique design provides for an automatic shift of the drum from the developer tray to the wash tray, and vice versa, while drum is driven by the motor. The drum is mounted on two uprights secured to a shaft which is turned, to lower drum to the right or to the left, by means of a wheel at the side, as shown in Fig. 1.

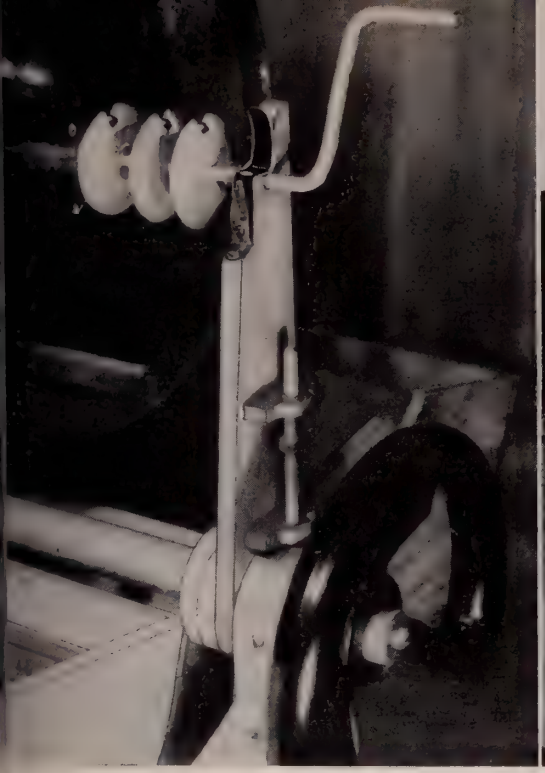
These and many of the other more or less important features will be explained in detail as we proceed, but exact measurements will be avoided in the belief that interested readers' requirements will vary. Moreover, the whole outfit is sufficiently flexible to allow changes to suit individual requirements. For those cinebugs contemplating making their own film processing outfits, this one offers some good ideas.

In beginning construction of the drum, the first item to consider is the axle shaft. Brueckner's shaft is made of stainless steel rod a quarter-inch in diameter. One end has been bent to form a crank for turning the drum by hand. Details of shaft construction and application are shown in the diagram Fig. 9, which appears on opposite page.

The drum was constructed by first cutting three discs 10¼″ in diameter from sheets of celluloid 1/16″ thick. Six slots 1″ x ¼″ were then cut at intervals along the edge of each disc to take wooden spacers 12″ in length and 1″ deep by ¼″ in thickness. The spacers, when set in place support the plastic drum covering. After the slotting operation, which was accomplished with a small hand saw, holes were drilled in the center of each disc to provide for the axle.

Before discs were arranged on the axle, three tapered wooden splash guard discs were mounted on the shaft, spaced an equal distance apart, as shown in Fig. 9. The purpose of the splash guards is to direct splashed liquid back into its respective tray. It will be noted that there are three guards—one for each tray, of which there are also three, each a different size, as will be explained later.

The first celluloid disc was then mounted on the shaft by screwing it to the last splash guard which is secured to the shaft by a set screw. The second disc was then mounted on the shaft, situated so it would be in the middle of the drum to lend support to the center. It was secured to the shaft by means of a wooden collar attached to shaft with a set screw, similar to the splash guards. Finally, the other end disc was set in place and made secure by screwing it



● Fig. 4.—Wet floors and stained clothing are never a problem with this outfit. The 3 splash guards shown on drum shaft direct splashed liquids back into the trays.



● Fig. 5.—Novel friction clutch arrangement in gear hookup on drum shaft (shown in detail in Fig. 7) allows drum to be stopped momentarily for inspection of film without cutting the motor.



● Fig. 6.—Narrow plastic strip cemented to surface of the drum in a spiral, forms a track for the film which simplifies loading and prevents overlapping.

to a splash guard on opposite end of drum.

The six wooden spacers were then inserted in the disc slots and made secure with model airplane cement. Care was made to set them flush with edges of discs so that the drum covering material would fit perfectly. Applying the cylindrical shell of the drum was the next step. This was a sheet of black opaque celluloid 1/32" thick. Opaque material was used so that when lights were turned on in the flashing step of the processing procedure, no light would penetrate through the drum to cast shadows of interior bracing on the film and thus create an uneven processing effect. The celluloid cover was carefully cemented to the two outer discs with airplane cement, the cement being generously applied to insure a light-tight and water-tight fit. To hold the cover in place after applying cement, a length of cord was wound around the outside and knotted, and left in place until the cement was thoroughly dry. As an extra precaution, the whole drum was given a coat of waterspar paint to seal up any possible pinholes or leaks.

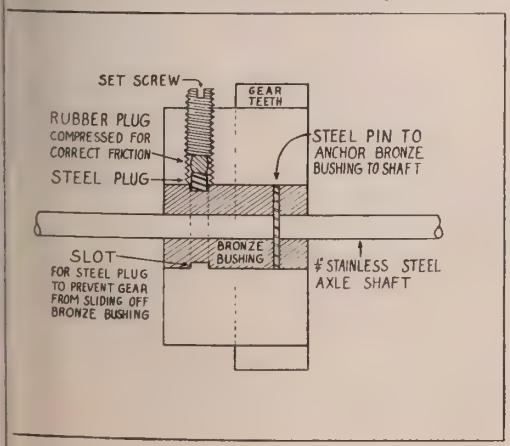
It was decided to use a continuous spiral strip of material applied over surface of drum to form a track for the film. The strip, cut from celluloid, was about 3/32" square. It was carefully cemented to surface of the drum. The windings were spaced just far enough apart to accommodate width of 16mm. film.

The developing trays, of which there are three, also were made of plastic for the most part. Each tray was made a different length so that the three could be "nested" for easy storage. The end supports are made of wood, cut on a radius to correspond with that of the drum. The bottoms are sheet celluloid 1/32" thick, cemented to the wooden ends. The two straight edges are braced with wooden strips tacked to the end supports, as may be seen in Fig. 2. The tray shown at far left in this picture is permanently attached to base of the processing outfit, and is fitted with a fixed water inlet and outlet—lengths of rubber tubes with appropriate valves.

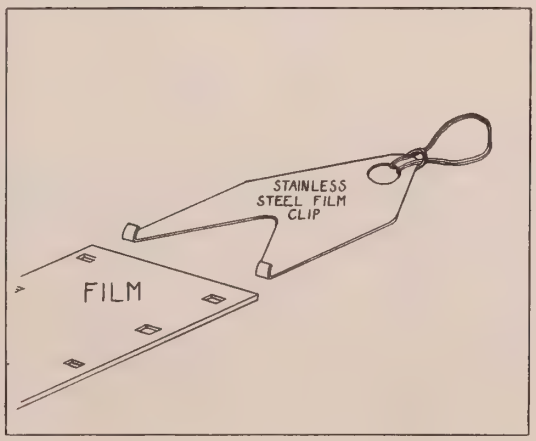
The base of the outfit is not shown too clearly in the illustrations, but the best views are to be had in Figs. 1, 2, and 3. A solid wood member forms the backbone of the base, as may be seen in Fig. 3. End pieces are attached to this which support the trays and the trans-

● *Continued on Page 440*

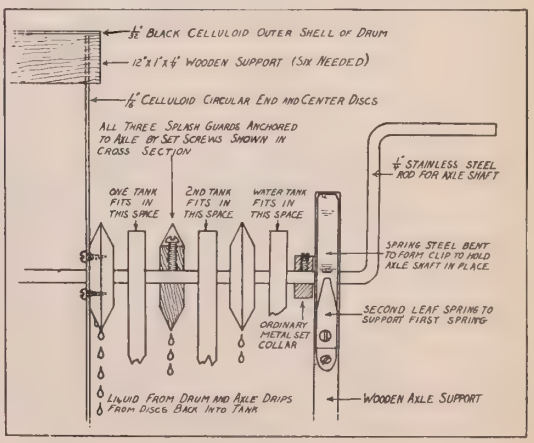
● Fig. 7.—Detail of gear hookup on developing drum shaft, showing the friction clutch arrangement which permits drum to be stopped without shutting off motor.

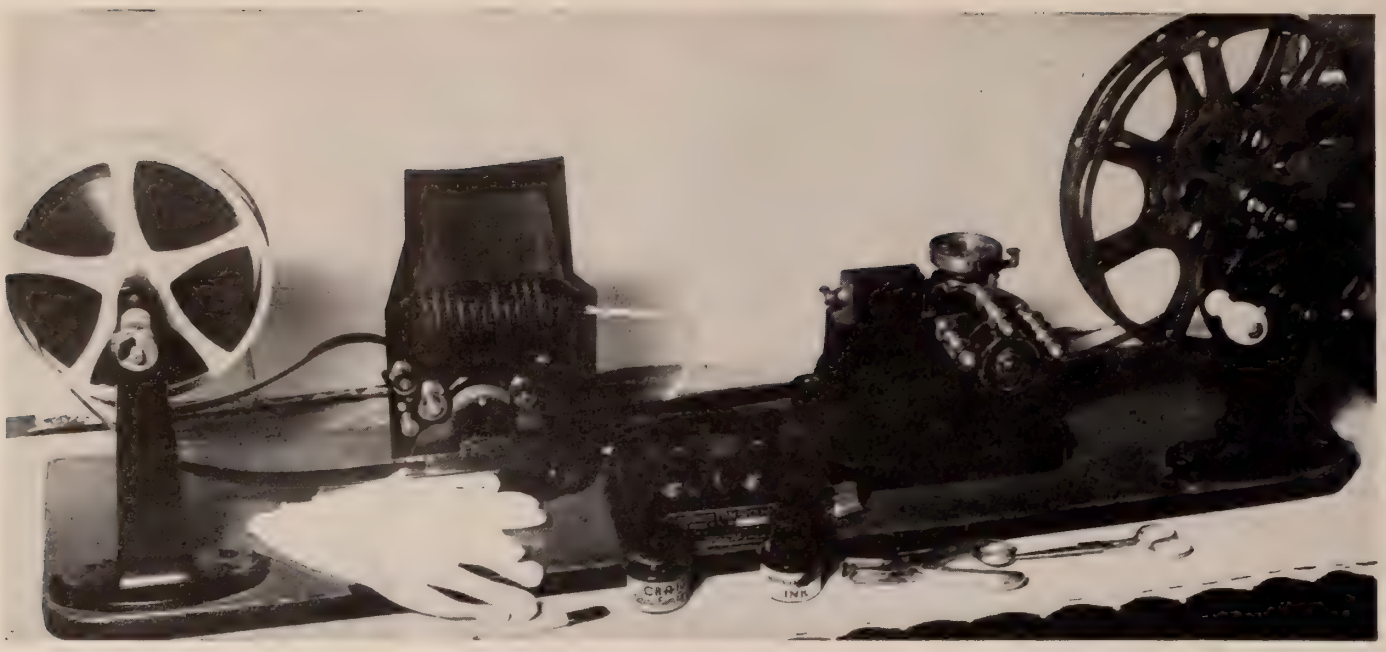


● Fig. 8—Metal clips, made from stainless steel, anchor ends of film on processing drum. A rubber band, looped in the end, allows for taking up expansion of film.



● Fig. 9.—Here are details of drum shaft assembly on the hand crank end, also details of drum's construction. Shown also is manner of mounting the splash guards.





● Fig. 1—Typical semi-professional layout for editing 16mm. sound films which includes heavy duty rewinds, action-editor, splicer and film synchronizer. Necessary incidentals are white cotton gloves, grease pencil, Movitone "blooping" ink and ticket punch.

EDITING 16mm. SOUND FILMS

How 16mm. Sound Track And Picture Films Are Cut, Synchronized And Prepared For Printing

BY WILLIAM J. BORNMANN

EDITING 16mm. sound films involves slightly different procedure than is required for silent films. Extra equipment is needed, too. Rewinds, splicer, and viewer, all of which are necessary to silent picture editing, are also necessary in editing sound pictures; but the rewinds must be sturdy—strong enough to withstand the strain of loaded 1200, 1600 or 2000 foot reels. Also, they should have extra long spindles, long enough to accommodate two 16mm. reels at a time—the picture reel and the sound track reel. Most generally used for this purpose are the heavy duty rewinds made for 35mm. films.

An action editor, of course, is a must. The larger the image afforded by the editor screen the better, for it is often necessary to study each frame carefully in order to determine where sound begins, as when a person starts to speak or when the clap sticks meet that afford the audio-visual signal enabling the cutter to synchronize the sound track with the picture.

A film synchronizer is essential. As pictured in Fig. 2, this consists of two large-size film sprockets mounted on one and the same shaft connected to a footage or frame counter. Both sprockets turn together so that as the sound track film and the picture film pass over them, they are kept in step with one another.

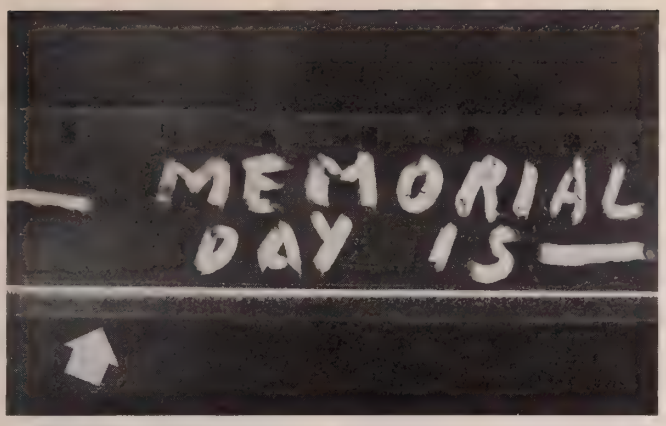
Another important item is a grease pencil used to mark the film for synchronization and to make start marks and guide notations. After editing is completed, where necessary the pencil marks can be removed from the film with a cloth moistened in carbon tetrachloride.

Other miscellaneous items include a bottle of Movitone ink for "blooping" the sound track at point of a splice; a ticket punch making a round punch mark at least ⅛″ in diameter; and a pair of lightweight white cotton gloves affording protection of film against fingermarking.

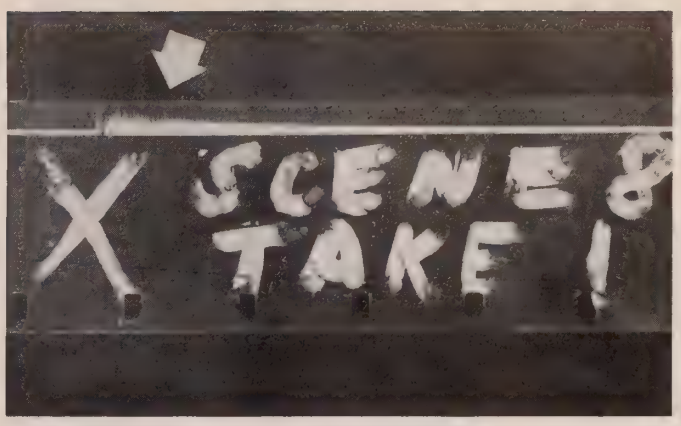
Let us first follow the procedure in editing film made with the single system sound camera, in which sound and picture are recorded simultaneously within the camera, although with picture and point of sound recording properly spaced. The editing of single system sound film follows much the same pattern as when editing silent films. That is, it is edited according to continuity —closeups, long shots, etc. The chief difference between cutting single system and double system sound, is that with the former, when we make a cut in the film, we cut sound track as well as picture. Unlike with double system, the sound track influences somewhat the cutting of the picture because cuts must



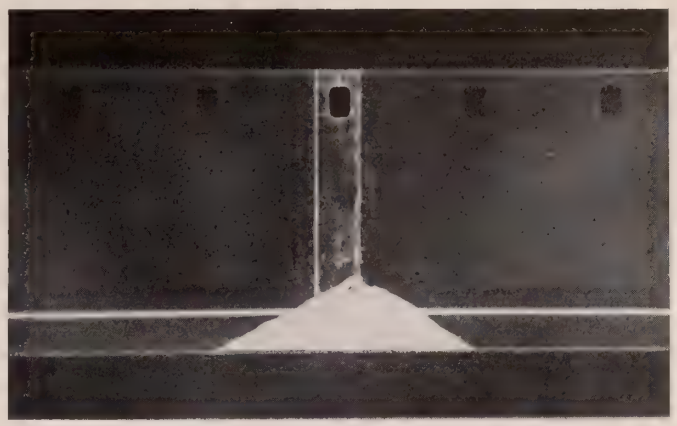
● Fig. 2—A film synchronizer which keeps sound and picture films matched frame for frame, also measures footage of each. Some synchronizers provide for additional sound track films.



● Fig. 3—Writing first few words of the dialogue on the sound track film makes identification that much easier for the editor. Arrow points to beginning of speech as indicated in change in pattern of sound track.



● Fig. 4—Arrow points to clap stick response on sound track, indicating where sound recording begins. Editor identifies this point with X, plus notation of scene and take numbers as guide to editing the films.



● Fig. 5—Example of "blooping" treatment given a splice in sound track. "Bloop" mark is painted on film with Movitone ink. When splice passes over sound drum of projector, objectional click sound is thus eliminated.

be made at appropriate places in the sound track, that is, at a point where sound, music or dialogue ends or begins.

When making a cut at the beginning of a scene, it is necessary to determine at what point on the sound track voice of the subject begins. Since point of sound is advanced 25 frames ahead of its corresponding picture frame, some of the sound track would be cut away were we to make a cut at that point where subject's lips are seen to start moving, as would be the case in editing double system sound. So, at the beginning of a scene, we cut according to the sound track, and the picture cutting more or less takes care of itself.

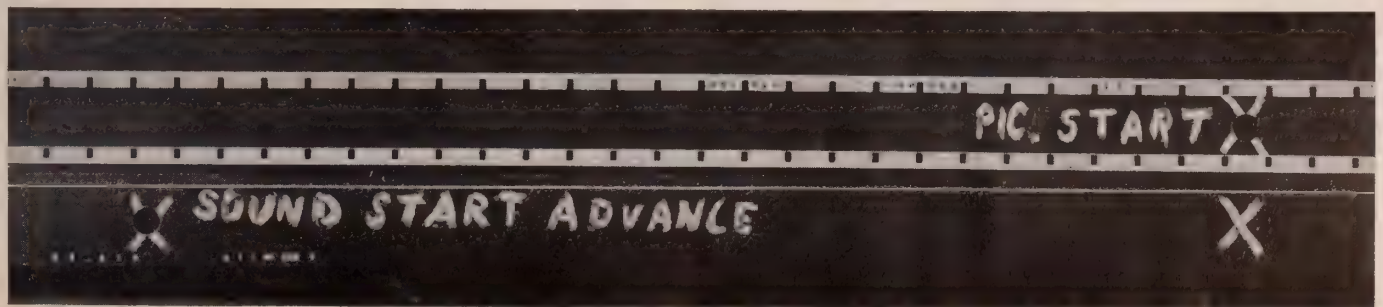
When making a cut at the end of a scene, the reverse takes place: If we cut immediately after the sound stops —as indicated by observing the wavy pattern of the sound track—we will cut the action of the picture too soon and the dialogue will end abruptly before it in finished.

In an earlier article in this series it was explained that, when shooting with a single system sound camera, the camera is allowed to run for a second or two after the important action is concluded, in order to allow sufficient picture footage for the cutting described above. For the same reason, at the beginning of the take, the camera is started ahead of the sound.

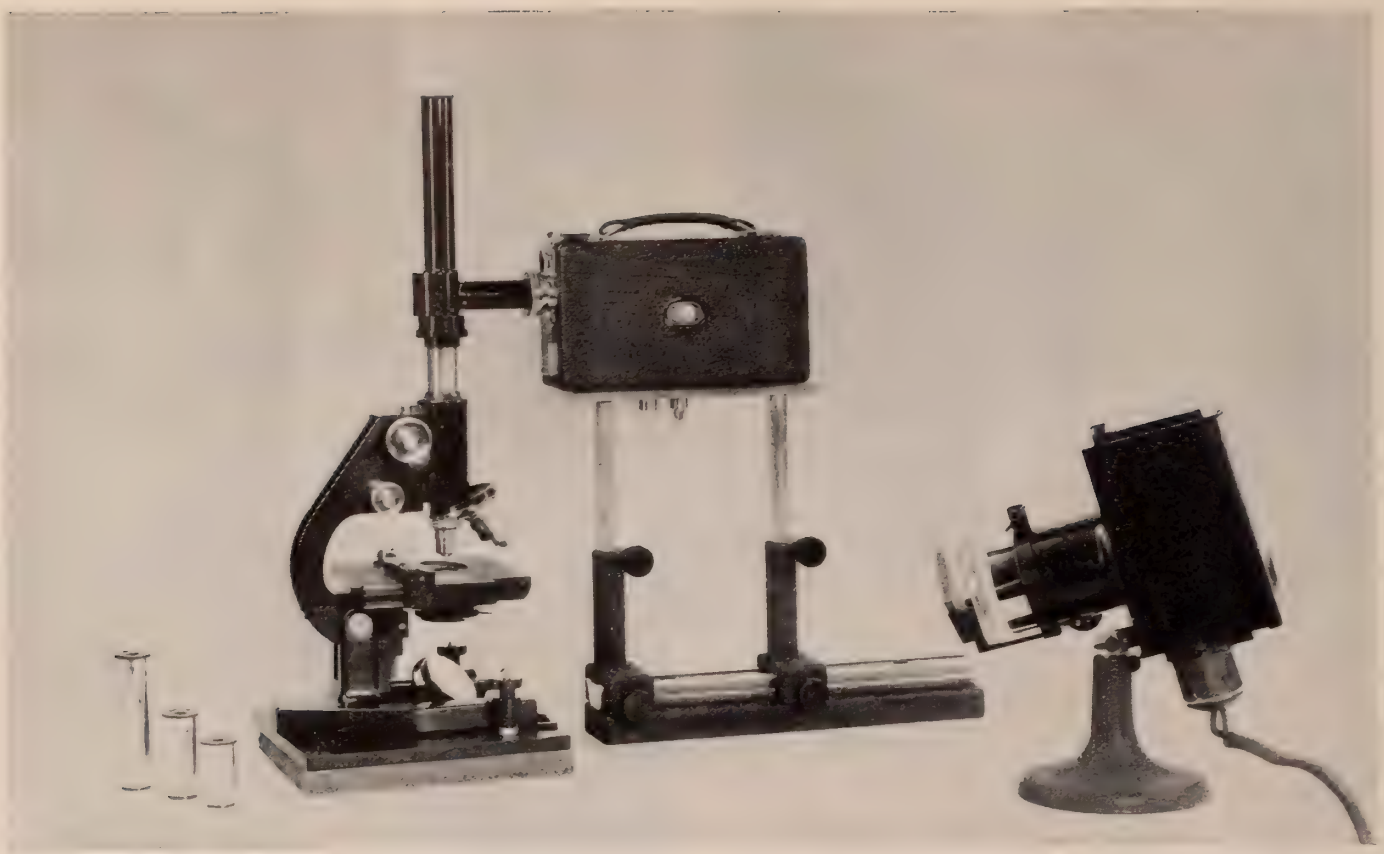
Editing of double system sound film follows a different procedure. To cut a film that is to be post recorded, for instance, is a relatively simple matter. The picture film is first edited and titled. The scenes are cut to length according to the editor's feeling for continuity. There is no sound track yet that demands that any certain scene be of a certain length. Then the picture is divided into lengths of approximately 200 or 400 feet, according to the capacity of the sound recorder, then made ready for projection in the recording studio. Here the narrator, following the projected picture on the screen, speaks the narration before a microphone, which in turn is recorded on sound track in the recorder. Before this recording step begins, the projector and recorder is interlocked and appropriate start marks made on both sound and picture films, so that the film editor may readily match them up when editing begins.

In editing pre-recorded, post-recorded or lip-sync sound and picture films, "spotting the track" is an important step which involves use of the grease pencil to mark film where the sound begins. The sound track is threaded into a sound projector and the pencil is held over the sound drum at a point where film passes the photo-electric cell. The projector is started and the film moves over the sound drum, creating the sound heard from the speaker. The moment the clap stick is heard, the pencil is depressed momentarily, making a mark several inches in length in the clear picture area of the film. The pro-

● *Continued on Page 443*



● Fig 6—Holes are punched in both sound and picture films to indicate fixed sync starts. Sound start is advanced 25 frames from point of picture start, then both films are marked to guide operator in making final print.



● Latest type Bausch & Lomb cine-micrographic equipment, showing B & L microscope, microscope lamp, eyepiece tube and camera adapter, camera base, and model B Cine Kodak. In use subject to be filmed is placed beneath lens of scope. Tilted mirror underneath reflects light, from lamp at right, upward toward glass carrying specimens to be photographed. Exposure is quite critical and tests usually are necessary to determine the right f/ stop.

Microscopic Movies

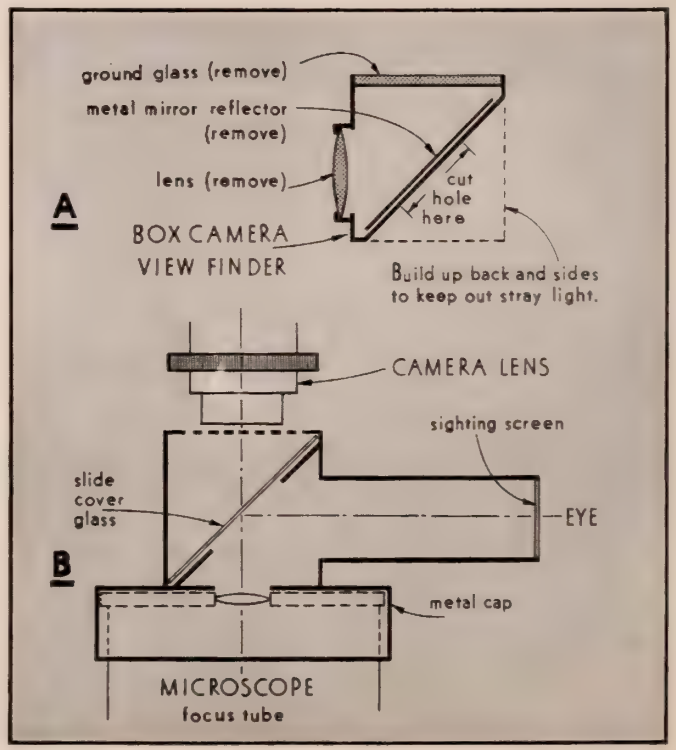
Use of Microscope With Camera Opens Exciting New Filming Field For Serious Amateurs

By WARREN GARIN

THERE IS perhaps, no more fascinating branch of movie making than that of cine-photomicrography, a word which means photographing through a microscope. Cine-photomicrography has opened up an immense field for research work in medicine, biology, chemistry, and all the natural sciences. The action of malignant cells, the action of normal cells, and the action of chemicals on cells—such phenomena can all be carefully and searchingly studied when they are photographed with a 16mm. camera and microscope and later projected onto a screen.

While this more scientific field is not at all outside the scope of the movie amateur, there is the nature field which is probably more familiar to the movie amateur and therefore a ready made subject for his explorations via cine-photomicrography. Remarkable films have already been made of the growth of flowers, seeds, insects, etc., action which ordinarily is seen by but a few students and scientists. Today, this interesting phase of nature can be projected on the motion picture screen for large audiences to see.

At the Rockefeller Institute, many important facts have



● Diagram of microscope adapter made by John B. Buffomayer of Lebanon, Pa., which enables coupling any cine camera to conventional microscope for filming cine-micrographs. As suggested here, alternative to building reflector for viewer is to use an altered reflex finder from an old snapshot camera.

been revealed by means of cine-micrography such as the growth of cultures of various animal tissues; differences in character of movement of white blood corpuscles; the so-called pseudopods of the various blood corpuscles; action of malignant cells upon normal cells; action of X-rays on normal and malignant cells; and records of growing nerves which, incidentally was one of the most difficult of cine-photo-micrographic assignments.

Although the ways in which cine-photomicrography may be applied are so great that it is impossible to list them here, a brief outline follows to give the reader some idea of the scope and variety of the work that can be covered by those who seriously take up this interesting phase of movie work.

Medicine and Biology: Studies in motion of tissue growth; mitosis and cell division; of phenomena such as haemolysis, bacteriolysis, and phagocytosis.

Botany and Zoology: The destruction of plant tissues by bacteria, amoeba, etc.

Chemistry: Studies of formation and precipitation of colloidal suspensions; of crystal growth and changes occurring in crystal structures during chemical reaction; of Brownian movement in rubber latex and other colloidal substances.

In Industry: The study of continuing processes such as action of surface film of paint and varnish while drying; changes in the structure of lubricating oils and greases when subject to intense heat or pressure, etc. In this field, the scope of cine-photomicrography is almost limitless.[1]

The equipment necessary for cine-photomicrography consists chiefly of motion picture camera, a microscope, and an optical connector and observing eyepiece which joins camera and microscope for the photography and enabling the cameraman to observe what the camera films.

Bausch & Lomb Otpical Company, of Rochester, New York, probably has developed the most practical equipment for this purpose, their recently improved equipment being illustrated in the photo on opposite page. At the present time they are not manufacturing this equipment, due to the pressure of demand for other instruments which are manufactured in greater quantities; but they expect to resume production as soon as the present emergency is relieved.

In the absence of this professional equipment, the experimenting cine photographer need not delay his entry into this fascinating field of movie making. As John B. Buffamoyer, of Lebanon, Pennsylvania suggests, the 16mm. amateur can easily rig up his own cine-photomicrography outfit. The diagram on opposite page, submitted by Buffamoyer, illustrates an attachment which he built for his own use and which he states is simple to make and easy to use. The parts required are few and easily assembled by the average person.

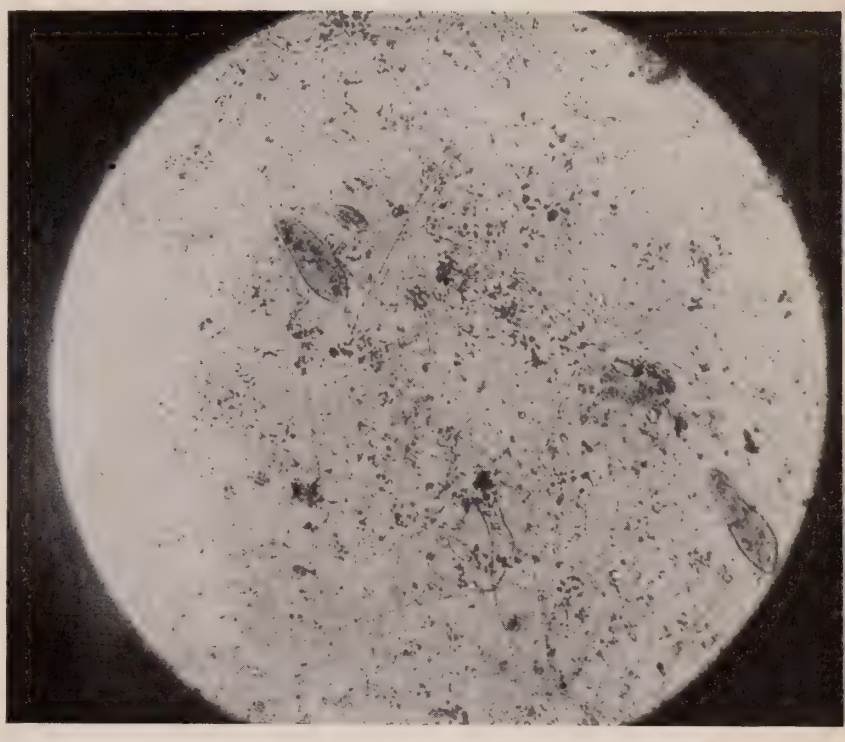
First secure a small metal cap which will fit over the top of the microscope eyepiece. It should neither fit too loosely nor bind. In the center of the cap cut a hole slightly larger in diameter than lens of the eyepiece, as shown at B in diagram. If there is available a small right angle prism, the building of the next part will be simplified.

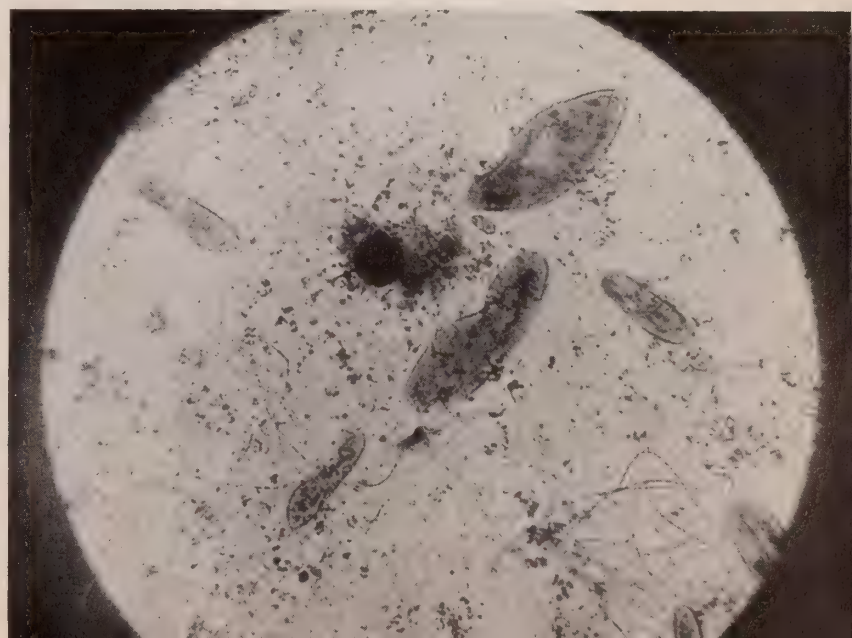
However, there is a satisfactory substitute for a right angle prism. It consists of an old reflecting viewfinder from a discarded folding camera, slightly remodeled, as shown in diagram at A. The ground glass and lens are removed, along with the polished metal reflector set at 45 degree angle. A hole, somewhat larger than that in the metal cap, is then cut in the center of the side from which metal reflector was removed. A thin piece of brass or copper, bent to shape, is then fastened, with a drop or two of solder around the back and sides of the viewfinder, to form a square. Three sides now remain open—the top, the bottom, and the side

1. Motion Pictures of Micro-organisms, Bausch & Lomb.

• *Continued on Page 450*







• At right are typical cine-micrographs reproduced from frame enlargements of Bausch & Lomb's 16mm. motion picture, "To Greater Vision," produced with equipment similar to that pictured on opposite page. Note sharp detail, good contrast.



● Four frames from novel 16mm. Kodachrome picture filmed by Rich Johnston of Ogden, Utah, showing how one little girl enacted roles of nine. In first picture, girl raises shade and turns on radio. Then other shades are raised, one by one, to reveal other girls, each a different character.

Then There Were Nine

About A Hundred Foot Movie In Which One Player Enacts Nine Roles With Aid Of Novel Split-Stage Filming Gadget

By J. H. SCHOEN



● At left is apparatus made by Dr. Johnston for filming "Nine Little Sisters." It consists of wooden platform attached to tripod, with camera mounted on one end and a 9-section frame at the other—actually a giant matte box, after it is covered with black cloth, as is done when exposures are made.

TO PROVE that the enterprising and imaginative amateur is never at loss for a new filming idea, there are the movie making accomplishments of Dr. Rich Johnston of Ogden, Utah, who probably has made some of the most entertaining 16mm. films in the home movie field. Johnston, who owns a 16mm. Bolex camera, will be remembered by many readers for his picture *This Is The Story of Aladdin's Lamp* which was awarded second place trophy in the scenario class of Home Movies' 1946 annual contest.

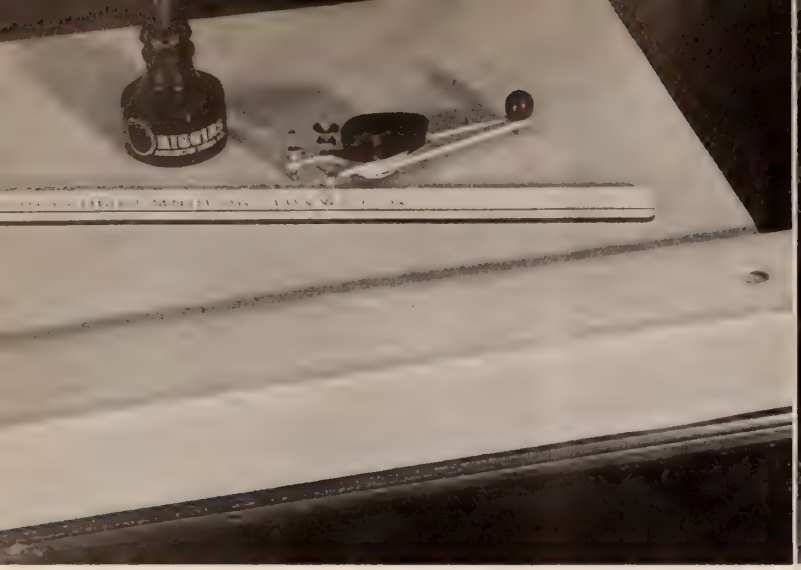
Johnston's forte is camera trickery. He has explored the scope of his camera fully, knows what it can do and what can be accomplished with it when certain gadgets and accessories, usually made by himself, are employed with its use to gain the trick effects his imaginative and fertile mind seems never at loss to create.

A recent accomplishment is a short subject in 16mm. Kodachrome entitled *Nine Little Sisters*. In this whimsical movie, one little girl appears 9 times playing 9 different characters, all of which appear simultaneously on the screen. While split stage camera trickery is not at all new, Dr. Johnston's application of it is refreshing in that he

● *Continued on Page 451*

THE GLORIOUS 4TH is symbolized in photo on opposite page by James R. Oswald, which is offered as a timely art background for your movies of fireworks and 4th of July activities. Shoot at distance of 30 inches, using 1¼ diopter auxiliary lens on camera.

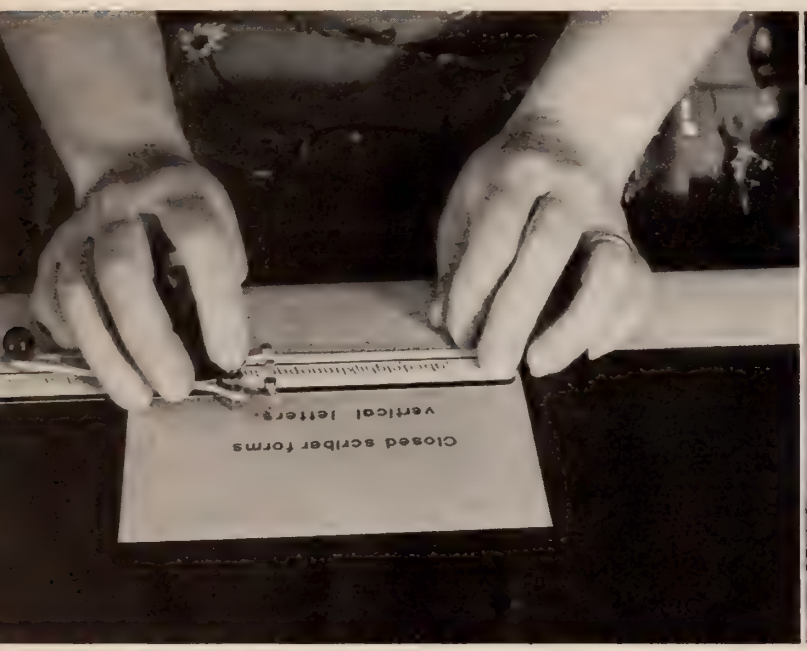




●These simple, inexpensive tools are all that are needed by the amateur to letter title cards with professional skill. They consist of lettering template, scriber, pen, straightedge, and bottle of India ink.



●Pages of manufacturer's catalog indicate wide variety of letter styles and sizes which various lettering templates produce. Some Leroy templates include upper and lower case characters; others, capitals and numerals plus punctuation marks.



● Showing the method of using Leroy lettering sets to letter title cards. Scriber, in operator's right hand, guided by lettering template, prints letters in ink on title card approaching print shop quality.



● Capitals or lower case (small) letters enable the title maker to compose titles with complete professional styling and appearance. Proper spacing of letters is easy because the lettering area is not obscured by the lettering template.

Guides For Title Lettering

Any Movie Amateur Can Make Neat, Professional-like Titles, Using These Simple Lettering Kits

BY ARTHUR M. SHARP

TITLING, to appeal to the average amateur, must be simple, easy to do. As one amateur remarked, after reading my recent article on printing title cards with an inexpensive hand press: "A printing press may be the ideal means of making professional-looking titles, but not for those of us who are forced, in these housing-shortage days, to live in small apartments where space, even for hanging our wardrobes, is at a premium."

To be sure, movie amateurs with such limitations, must follow the simplest methods in pursuing their hobby, probably even to sleeping with camera and tripod under the mattress to save space! But even these cinebugs can make professional-looking titles, and without a printing press. They do not have to be skilled artists or letterers, either, for there is simple equipment available at a fraction of the cost of amateur printing equipment, that enables the amateur to letter title cards that will have all the appearance of a letterpress job.

Pictured above is the Leroy lettering set which any amateur can use with surprising skill. The set illustrated consists of 4 essential pieces: pen (No. 3), price 85 cents; lettering template (No. 240CL), price $6.60; straightedge (No. 3239-15), price $1.10; and scriber—the fixed, which produces only vertical letters, priced at $3.60, or the adjustable scriber, which produces either vertical or slanting letters, priced at $5.00. Ex-



age days, to live in small apartments printing press. They do not have to be or slanting letters, priced at $5.00. Ex-

tra templates, affording letters of different sizes, are priced from $4.00 to $10.00 each. This equipment, manufactured by Keuffel & Esser Co., Hoboken, N. J., and used mainly by draftsmen and engineers for lettering plans and blueprints, is to be found on sale at most artist's supply houses and the larger stationery stores.

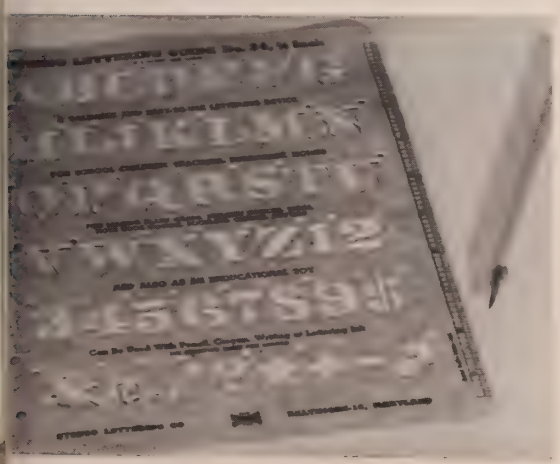
The lettering template is a laminated plastic ruler on which are engraved the characters of the alphabet. The engraving is deep, forming grooves into which the tracer pin of the scriber travels in forming the letters on the title card. The scriber holds the pen and controls its movement so as to produce letters of unvarying accuracy.

The use of this outfit is simplicity itself. One selects the proper template, follows the character grooves with a pressureless stroke of the scriber, and the pen forms perfect letters, right where you want them. No guide lines, no "roughing in" with pencil. Each complete letter is formed directly in ink, in one continuous stroke, and without shifting the template.

To start lettering titles with this outfit, first fill the cup of the pen with a few drops of India ink, then lift cleaner (a small knurled screw at top of pen) up and down a couple of times to make pen ready for lettering. Fasten the straightedge to the title card at the proper location. The template slides back and forth along the straightedge as the letters are selected. Insert the guide pin, opposite pen of scriber, in groove of the chosen letter—say at the lower left hand corner of letter "M." Then move scriber and template along straightedge with a sliding motion, holding the point of pen clear of paper until the correct position for the letter "M" is attained. Next lower point of pen to paper, holding template firm with left hand while tracing outlines of letter with scriber point. This produces the letter "M" on the title card. Again select the next letter on template, slide

• *Continued on Page* 444

• Another convenient aid to title making is the Stenso lettering guide, especially adapted to making the larger letters necessary for main or lead titles.





• "They Won't Believe Me" furnishes the amateur a fine study in the technique of telling a film story in restrospect, using flashbacks and novel transitions.

MOVIE ANALYSIS

By EDWARD WALDEN

"THEY WON'T BELIEVE ME"

Produced by Joan Harrison. Directed by Irving Pichel. Screen play by Jonathan Latimer. Photography by Harry J. Wild. Starring Robert Young, Susan Hayward, and Jane Greer.

★ THIS TENSE melodrama is particularly interesting to the amateur who wishes to study the technique of telling a screen story via the flashback method. Since the flashback requires an effective use of transitions, the amateur will find in this film an effective means of bridging gaps between the present and the past.

The picture begins with a jury trial. A man is accused of murder. He takes the witness stand to tell the story of his life. It involves a suicide, an accidental death, and cowardice on the part of the man, played by Robert Young. The screen story is kept moving back and forth from the man telling the jury his story to the scenes which he describes.

This picture demonstrates that there are many ways to achieve effective transitions at such moments of "time" change. As we know, we can use the dissolve, the most frequently used cinematic device, or one of its variations such as the wipe. Less frequently employed is the straight cut. In this film, another technique is used quite often. As the film begins to "flash back", the image on the screen is thrown out of focus so that it becomes a gray blur; then, refocuses on the new scene.

The amateur can adapt this technique to get the same effect. It is especially useful to the home movie maker who lacks a dissolving device on his camera. To achieve the blurring transition, the lens is adjusted to throw it out of focus.

For example: suppose we are shooting a close-up of a man and wish to blur into a long shot of the man walking down the street. We would start shooting the man in close-up with the camera lens in sharp focus, then gradually change the focus from close-up to infinity. Then, when we want to shoot the succeeding long shot, we would start the camera with the focus set for a close-up, gradually changing focus to infinity to get a sharp image in the long shot. The technique is most effective when shooting with

• *Continued on Page* 446



● In selecting the picnic setting for your picture, choose a site with picturesque background, yet one that will permit moving around freely in order to change the camera angle for variety of viewpoint.

SCENARIO for the family's Sunday picnic

Here's A Movie Plot That Stars The Family, With A Surprise Twist In The Ending To Challenge Your Cine Skill

BY WILLIAM L. LUCAS

THE REACTION we get when we suggest showing our movies, depends upon the reputation we have established for making interesting films. Take picnics as a subject, for instance; anyone can shoot a whole roll of film on a picnic outing, taking a shot here and there throughout the day—and lots of people do. But such films are not the kind of movies that friends ask to see again and again. Like the typical snapshot, they're seen once, then forgotten.

Now if we plan our picnic movie around a story, shoot it in continuity and with a little comedy gag thrown in, then we have a picture with a healthy and promising period of life expectancy. Not only will it be more fun to make, but a lot more fun to show, especially when the laughs start coming as the picture unfolds on the screen.

The following scenario is suited to the average family—husband, wife and one or two children—and is simple enough for even the beginning amateur to tackle, but not so simple that the advanced amateur won't find it amusing, too. The story concerns a family that wants to go on a picnic, that is, all but father. He has just come home from the office Saturday afternoon, and plans to spend the rest of the day lolling in the shade with a cool drink and the newspaper. But wife and kids change his plans and he reluctantly goes along. At the picnic grounds he longs to get back home to his easy chair, and seizes upon an idea to bring the family picnic to a sudden end.

Plucking a branch of poison ivy, he playfully rubs it against his wife's arm, hoping reaction will quickly set in so the family can go home. It does. Soon his wife starts scratching, is certain she has a case of poison ivy and pleads with her husband to take her home immediately. This he eagerly consents to do, but after he gets home, his little plot backfires as you will see when you read description of the closing scenes.

Because the husband thought he'd play a joke on his wife, and because the practical joker's jokes invariably backfire, this scenario has been aptly titled—

"THE JOKER"

Subtitle: "One Saturday Afternoon."

Scene 1: Long shot. Jim (which is name we'll give the husband) drives into driveway of his home. Stops car, gets out, and, mopping brow with kerchief, indicates he's hot and tired as he advances toward front door of home.

Scene 2: Interior, living room of home. Jim, minus hat and coat and with tie askew, enters room with tall drink. Plops down in easy chair, removes shoes, and stretches out, indicating he is enjoying his new found comfort.

Scene 3: Closeup of Jim taking a deep draught of his drink and smiling his satisfaction.

Scene 4: Son and daughter enter room, with mother in background. Kids speak to Jim excitedly:

Title: "Come on, Dad, we're going on a picnic. Mom's got the lunch ready!"

Scene 5: Closeup of Jim. Look of horror comes over his face as he puts down his drink.

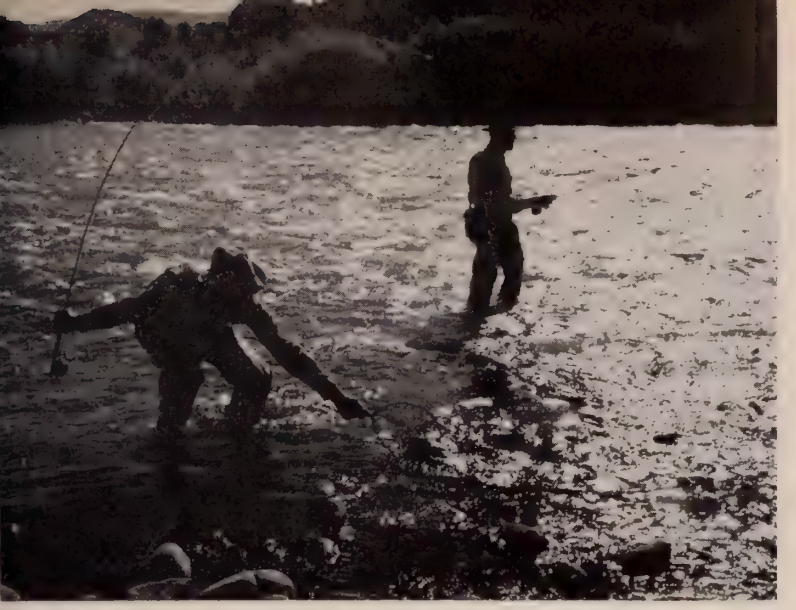
Scene 6: Medium shot. Mother and kids arguing with Jim, finally persuade him to go. He rises from chair reluctantly, straightens tie and starts to exit from room with family.

Scene 7: Outside home, Jim is helping

● *Continued on Page* 448

● Here is main title for picnic story beginning on this page, ready made for your typewriter titler. Photograph it at distance of 8 inches, using a 5 diopter auxiliary lens before your camera lens.





● Example of type of shot that exposure based on incident light reading would have made successful. Reading reflected light, the predominance of sky and water area caused an "over-reading," resulting in lens being stopped down too far with resulting silhouette effect.



● Based on reflected light, an exposure reading could be away off on a scene like this, resulting in a silhouette picture. Measuring the incident light resulted in correct exposure that brought out full detail of figures.

Metering Incident Light

Incident Light Measurement, While Not Applicable To Every Light Condition, Often Provides Most Reliable Exposure Guide For Low Level Illumination

BY VICTOR WINGATE

As MOST cine photographers have learned, both color film and black-and-white reversal film require exposures more accurate than are commonly necessary for negative materials. Ordinarily, in using an exposure meter, the cine photographer has pointed it at the scene and measured the light reflected toward the camera. For greater accuracy it is sometimes necessary to walk up close to the subject and take two readings—one of light reflected from the brightest area and another reading of light reflected by the deepest shadow—to obtain an average reading for an exposure that will record both highlights and shadows within the film's range of correct exposure. Such an average reading of reflected light, as described above, indicates an average "middle-of-the-road" exposure which is considerably more accurate than results given by a single reading taken from the camera position.



● DeJur's new "Dual-Professional" exposure meter that reads either reflected or incident light, the latter by dropping the light baffle, and by automatic adjustment of the meter's f/ stop scale.

Under the lower levels of illumination indoors it is often impossible to read reflected light with accuracy, regardless of how the meter is used, owing to the low meter-scale readings obtained with light reflected from the darker portions of a scene. To increase the amount of light is not always a proper solution to this problem because many movie makers do not have enough lighting equipment and because increasing the amount of illumination sometimes disturbs the pictorial quality and modeling secured by careful adjustment of lighting at the moderate levels of illumination.

Although reflected light readings were often unsatisfactory at lower levels of illumination, certain alert cinematographers noticed that when the meter was held immediately in front of the subject and pointed toward the camera a much higher reading was obtained because some of the light travelled directly from the lamps to the sensitive cell in the front of the meter. Of course, the meters were not intended for such use and therefore were not correctly calibrated for measurement of incident light, but by making improvised scales based on trial-and-error experiment, useful exposure readings were obtained under conditions where measurement of reflected light was virtually impossible.

Since incident light measurements give much higher scale readings than measurements of reflected light, it is obvious that it would be useless to employ a reflected-light meter without recalibrating the scale accordingly. Moreover, meters properly baffled to accept only that reflected light within the average camera's angle of view cannot measure all the light within the much wider, 180 degree angle of acceptance

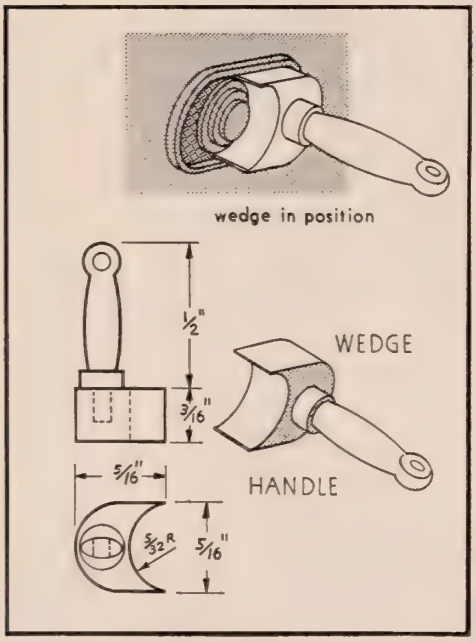
● *Continued from Page 459*

Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



● Holds Revere camera button in "on" position.

Start Button Lock

A very convenient method for locking the Revere 88 or 99 Cine camera starting button in the "on" position for continuous filming is accomplished with this starting button wedge.

The wedge may be carved from 3/16" wood or plexiglass. It is constructed in two pieces, the wedge and the handle, as illustrated above. The handle may be shaped in any number of convenient forms, but the end is drilled so that a pull-string may be attached. The wedge is also drilled to receive the handle as shown. If wood is used, the handle is cemented to the wedge with model airplane cement. If the wedge and handle are made from plexiglass the cement used is a mixture of half and half glacial acetic acid and amyl acetate.

In operation, the pull-string is attached to the handle and the wedge is placed between the starting button and the forward part of the button protection ridge. This moves the starting button rearward, starting the camera and allowing it to run until either it runs down or the pull-string is yanked from a remote position. — *Christopher P. Stark, Bartlesville, Okla.*

Beaded Screen

Movie amateurs who would like to make their own projection screen will find the following formula successful:

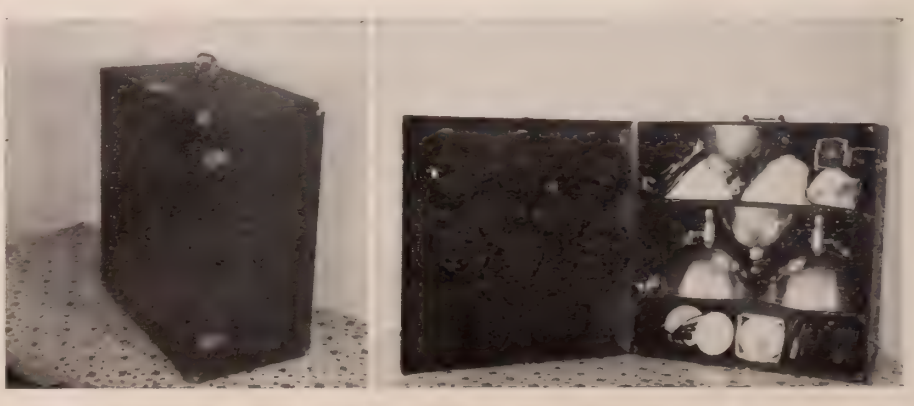
Secure from an art store a piece of art canvas of the desired size; 1 pint of flat white lead paint; 1 pint of clear lacquer; and 2 pounds of glass beads—enough for a screen 50"x72" in size.

Stretch canvas taut on table or floor and secure with tacks. Apply the white paint evenly over entire surface. Let dry until tacky, then sprinkle the glass beads over the painted surface, blowing them out smoothly. Continue this until entire surface is covered with beads. Let the paint dry completely, then apply a coat of clear lacquer. This must be done with a spray gun, for if a brush is used, some of the beads which have not adhered too well to the white paint, may be loosened and pulled off. An ordinary fly spray gun will serve the purpose.—*J. E. Nichols, Miami, Fla.*

Carrying Case

Movie amateurs usually find their lighting equipment the most difficult to store or carry to the scene of action. The carrying case illustrated below shows how I solved this problem. The top two shelves carry six reflectors—four 10" and two 12". Two of the reflectors are carried by notched hangers attached to top and to bottom of the first shelf and fitted to receive rim of the reflector. This conserves space, as three reflectors occupy the same space as two. The reflectors are carried with the lamps in place, ready for use. There is also space on these shelves foi camera, spare lamps, and miscellaneous equipment. Bottom shelf carries two series-parallel switches, extra R-2 and R-3 Photoflood lights, and has space for two folding lamp tripods. The extension cords are hung on locker coat hangers attached to the door.

The case was made of quarter-inch plywood, nailed and glued, covered with leatherette, and lined with felt cloth. The fittings were obtained from



● Home-made carrying case for photofloods, reflectors and extension cords.

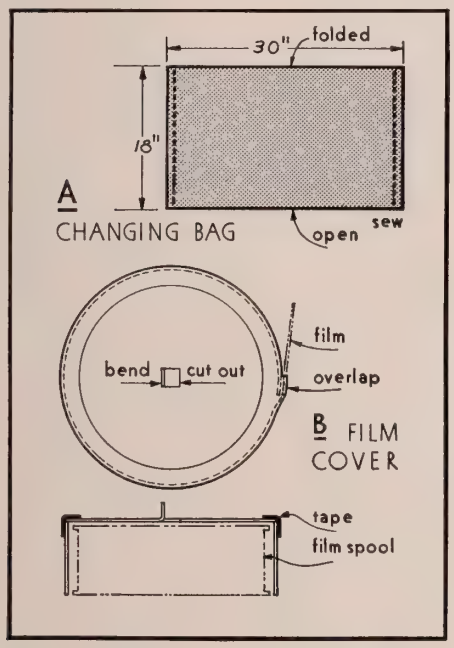
a luggage manufacturer. Outside dimensions are 26″x25″x14″. Other dimensions depend upon one's equipment to be stored within the case.—*Clayton E. Danner, Seattle, Wash.*

Prevents Light Flash

Few amateurs with 8mm. cameras are able to avoid the bothersome light flashes that occur at beginning and end of the spool of film, which is caused by light filtering down between the camera spool and the film when loading the camera and again when turning over the spool and re-threading film for the second 25 feet.

I have overcome the difficulty, however, by making and using the two simple gadgets described and illustrated here. The first is a cover for the spool of film, shown at B, which is slipped over the spool of film as soon as it is taken out of the package container. The second is a changing bag, shown at A, into which the camera is placed when loading and threading of film is to be done in bright daylight.

The film spool cover is made of cardboard. This should be black or painted flat black with India ink, shoe polish,



● Two gadgets that prevent light flash.

or similar material. The cover is made slightly larger than diameter of the camera spool. Side of the cover is made from a strip of the same material cut 7/8″ wide and made 5/8″ longer than the circumference of the film spool. This added length provides an overlap that serves as a light trap for opening at the side, through which the film is drawn from the spool for threading into the camera, as shown in diagram. The side strip may be attached to the top with scotch tape or adhesive tape. A hole, corresponding to that in camera spool, must also be made in the cardboard cover which enables cover to clear camera spool spindle, also aids in removing the cover.

The changing bag can be made of almost any black cloth of close weave, 30″ wide and 36″ in length. Fold the material in half, as shown in diagram B and stitch both sides, leaving the long, open side unstitched.

To use these two accessories, I take the film out of its container and place the cardboard cover over the spool, leaving enough film protruding through slot on side as a start for threading in the camera. All the foregoing steps are performed with the film and cover handled inside the changing bag. Once the protecting cover is on the spool of film, the film can be removed from the changing bag, placed on the feed spool spindle of camera, and threading of camera completed in bright light.

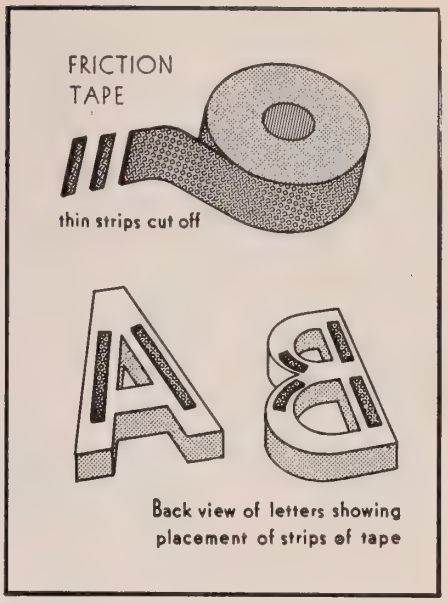
Once threading is completed, and the camera run momentarily to check against jamming, camera is placed within the changing bag, the protecting film cover removed from the spool of film, and the camera cover replaced. —*Dick A. Shepherd, Cleveland, Ohio.*

Transitions

An effective wipe-off type of transition for titles can easily be made as follows, where titles are photographed with a small titler: light the title with a single Eastman Kodak fotospot placed about 3 feet away from title card. After filming the title for the required length of time, swing the fotospot to pan the light off the title card. The procedure may be reversed to "wipe-on" the light at beginning of title. Any small spotlight may be used in place of the fotospot providing it gives a sharp spot of light larger than the title card area.—*Eugene Garramore, Youngstown, Ohio.*

Title Letters Stickum

Block title letters, plastic or metal, can be made to stick to wood, paper, or glass title boards by simply applying strips of electrician's friction tape to backs of the letters. Letters so treated



● Makes letters stick to title board.

will stick where placed and come off readily without the mess and fuss of cements or glues. — *Dr. Gilbert W. Schwartz, New York City.*

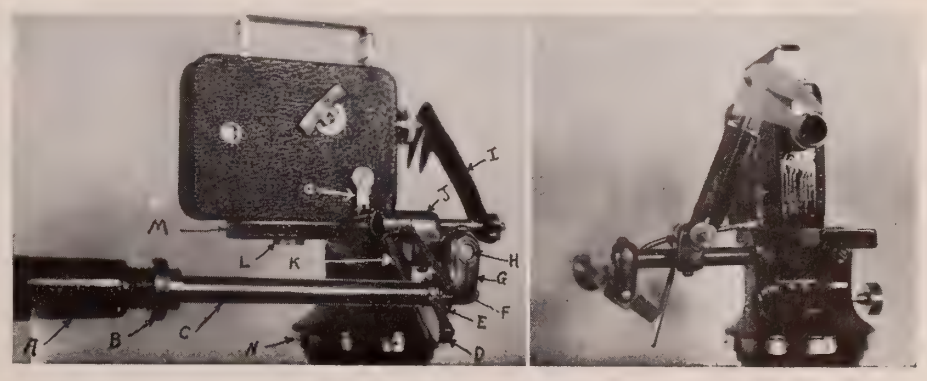
Tripod And Head

The tripod and head pictured below show what happens when a movie amateur starts dreaming about a pan head that will do everything but talk. This one enables me to start and stop camera, pan or tilt the camera, and make transitional effects—merely by manipulating the handle.

Here is description of the various parts of pan head as indicated by letters on one of the illustrations:

(a) Walnut handle.
(b) Knurled knob.
(c) Tube.
(d) Fade control cam.
(e) Camera control cam.
(f) Camera control lever.
(g) Vertical pan locking clamp.
(h) Stationary shaft.
(i) Fade-effect lever (with split fade attached).
(j) Levers bearing.
(k) Fade control lever.
(l) Knurled knob (for fastening

● *Continued on Page 452*



● Panning, titling, camera start, and fading operated by pan head handle.



● Left to right—Harvey Hament, Emil Brodbeck, and Roy Creveling, ex-Signal Corps cameramen who have organized Celluloid College to produce films that teach cinematography to amateurs. Course will follow that of U. S. Signal Corps.



● Scene in studio of Celluloid College where commercial films are also produced. Creveling, with exposure meter, watches Brodbeck set lens before making shot for a technical film.

Celluloid College

Ex-Combat Cameramen Unite To Give Amateurs Professional Training In Cinematography Via Motion Pictures

By FREDERICK FOSTER

★ AMATEURS seriously interested in learning the rudiments of professional cinematography now are able to study the subject through visual education—that is, via 16mm. instructional films—because of an idea developed by two ex-Signal Corps cinematographers. While Roy Creveling and Emil Brodbeck were overseas, they conceived the idea of putting the Signal Corps' cinema course on film as an educational medium for civilian movie makers.

During their connection with the Signal Corps Photographic Center in Long Island, they had observed how successfully motion picture cameramen could be made from persons having little or no previous photographic experience.

"What an advantage it would be for the movie amateur," they reasoned, "if he, too, could have this training." So instead of the amateur coming to the Signal Corps Photographic Center, which of course he could not do, Creveling and Brodbeck, together with a third partner, Harvey Hament, are bringing the course to them via 16mm. films. The imposing name of their organization is Celluloid College with headquarters in Mt. Vernon, New York. Brodbeck is president; Hament, vice-president; and Creveling, secretary.

Celluloid College's films are to be made available to schools, colleges, and other teaching institutions having need for them. They are also available for outright sale to camera and cine clubs and direct to the individual.

Title of first picture in series is *Basic Motion Picture Technique.* This subject is an evolution—an evolution of ideals, ideas, experience and knowledge, a "first requisite" in both the photographic and educational fields.

This film is literally a milestone in the advancement of visual education, for Celluloid College is one of the first organizations to produce coordinated visual education. In other words, the motion picture, *Basic Motion Picture Technique,* is complete with text books which were written side by side with the actual script and developed with the film as it was shot. Though either the film or any of the text books are self-explanatory and are individually capable of clear-cut instruction, they were designed as a unit, developed as a unit, and finished as a unit. Thus the instruction is double-barreled and dovetailed—the motion pictures being supplemented with texts tailor-made for them.

But the real "first" is the fact that this is the first time the vital basic principles of motion picture technique have been so thoroughly taught through motion pictures. Furthermore, this film is absolutely unbiased. It was unsponsored. It required the life savings of 3 ex-service men to make it—but they were able to make it right. The reason for not attempting to secure sponsorship was simple. It was realized that, from an instructional standpoint, the problem was not to show how wonderful a picture any particular piece of equipment could make; it was certainly not to show how perfect a film professional producers such as Celluloid College could make. The problem was to show the thousands of people, who want to know, just how good a film they can make with their own equipment—shooting subjects they would shoot—in locations they can use, and working with the characters they can get—facing all the situation and limitations they might face. And that is just how *Basic Motion Picture Technique* was made.

It is true the film has a real professional look about it, that it is both highly entertaining and educational, but its success is achieved solely by the observation and application of the technique the course itself teaches. If the course had been designed and produced in any other manner it would have lost its sincerity of purpose and would have been incapable of so forcefully teaching and aiding the multitudes of eager intelligent newcomers who are, nevertheless, unfamiliar with the terms and techniques of the trade.

Celluloid College's teaching plans are based on the fact that when it is fun to learn, people will readily retain the instruction they have been given; they

● *Continued on Page 451*



● Bradley's amateur group joined in making costumes, scenery, weapons and other stage properties. Here Bradley, at left, molds a helmet.



● Sound was post-recorded and a remarkably accurate job of lip-synchronization was accomplished. Here Bradley, who played Macbeth, and Jain Wilimovsky, who played Lady Macbeth, are rehearsing at the mike.

Shakespeare In 16mm.

BY J. H. SCHOEN

★ A FEW years ago, a serious and ambitious movie amateur of Winnetka, Illinois, filmed and subsequently sent to Home Movies for review, a pretentious silent 16mm. production of Peer Gynt. It was not only an ambitious effort, but it showed unusual promise for a youth, who, working under countless difficulties and plagued by the usual reluctance of an amateur cast to hold to a schedule, persevered to the end that a successful and impressive production resulted. In our review of the film, we mentioned, and not facitiously, that David Bradley, this tireless Winnetka movie maker, was destined to become the poor man's Orson Welles.

This country's entry into war interrupted Bradley's movie making career as an amateur and he journeyed to Hollywood to enter the training school established there by the Army Signal Corps for combat cameramen. Bradley's amateur experience made him a natural candidate for the Corp's training school and he soon graduated, going from there into regular Signal Corps service. He became an Army Signal Corps sergeant, serving in Germany, Austria, Belgium and England. While stationed overseas, Bradley furthered his plans to undertake production of 16mm. films in sound upon return to civilian life, and especially to produce *Macbeth*. His specialized Army training, he felt, qualified him for this serious undertaking.

In Paris, Munich, Reims, Liege, Brussels and London, Bradley put assembled ideas on paper and worked them into a script. He mingled with members of the Old Vic company, worked in the Cinema Tirage Maurice studios in Paris,

• *Continued on Page 446*

● The artistic lighting, carefully designed sets, and authentic costuming which marks Bradley's "Macbeth" is evidenced in the three scenes below enlarged from frames of the original 16mm. film.







Ciné-Chat . . .

UP-TO-THE-MINUTE BRIEFS ON KODAK MOVIE PRODUCTS AND MOVIE TECHNIQUE



More Ciné-Kodak Film— But Many More Users, Too

BECAUSE film supplies still rank as the number one movie question, it may be well to start off with a frank look at the film picture. And that means facing up to the fact that Ciné-Kodak Film will have to be used carefully this year if there's to be enough to go around.

It's not that Kodak isn't making a tremendous amount of movie film. The difficulty lies both in a great postwar expansion of personal movie activity and in increasing industrial and entertainment uses of "amateur standard" film. Yet there should be film for everyone if it is used so that every foot counts.

Your best bet is to spend your movie footage thoughtfully. Follow the simple rules of movie making outlined by the instruction books supplied with your equipment and the exposure instructions packed with the film. And study each new movie target before you start shooting—use, *in advance*, the same good sense that tells you which shots to discard when editing your film crop.

Lumenizing— For Current Lenses, Only

Most current Kodak lenses—all Ciné-Kodak lenses and all standard and many Kodascope accessory lenses—are being *Lumenized*, with a resulting marked improvement in color rendition, contrast, and apparent definition. These picture-bettering effects have caused many movie makers to inquire about the possibilities of having their non-*Lumenized* lenses coated. The answer, unfortunately, is "No." They *could* be coated, of course. But not economically—and not safely.

Lumenizing is an intricate process of coating all glass-air surfaces of lenses *before* assembly. To attempt to coat a completed lens would involve, for one thing, the removal of all the lens elements from the mount, with the possibility that the edges of one or more of the costly elements might be chipped in the process. All in all, the job would be too expensive to attempt. A better plan, if you want the benefits of these new lenses, is to see your Kodak dealer about trading in your present excellent lenses for still better *Lumenized* ones.

"Mixed" Light— Not for Indoor Color Filming

Some movie makers wonder why the suggestion is made that filmers of indoor daytime pictures pull down shades and draw curtains to exclude daylight—and make their indoor color movies with Type A Kodachrome and regular Photofloods. Why not use what daylight there is to help out? The answer to that, of course, is that Type A Kodachrome is not color balanced for daylight and if much of it is entering the room, things are going to become pretty blue.

Then why not, they ask, use Daylight Kodachrome and supplement the light coming through the windows with that from blue, "daylight" Photofloods? One

good reason is that exposure certainty would be lost, because you would have to "allow" for daylight as well as artificial light, and could no longer base exposure solely on lamp-to-subject distance—as outlined by the exposure cards packed with all Ciné-Kodak Films. Another reason is that "daylight" lamps never fully match daylight, for which Daylight Kodachrome is at its best.

Better use each Kodachrome Film as it's intended—"Type A" for exposure indoors with Photofloods . . . Daylight Kodachrome for use in natural light.

Those Nine Extra Feet— Not a Film Bonus

Here's one for roll-film users—it may save some precious movie scenes. Our subject is the "extra" footage supplied on each roll of Ciné-Kodak Film—nine additional feet in the case of 16mm. 100-foot rolls, for example. It serves as leader and trailer footage to protect the film you pay for against exposure to light when you load and unload your camera.

Tempting as this extra footage may be, it's not for movie making. Usually light-struck, it's trimmed off when your film is processed. To insure against "loss" of scenes at the beginning and end of your rolls, follow the loading instructions for your camera . . . thread carefully . . . run off a foot or two to check your threading . . . and stop taking pictures when the footage indicator points to "0." Then the trailer should be run off in order to protect your last scene. The footage indicator will then point to "EMPTY" and the camera can be opened.

Smart, New Finish for Sound Kodascope FS-10-N

News for sound movie fans—a change in the finish of Kodak's superior sound and silent projector. The new, long-life finish—called gray wrinkle—is a lighter shade than the previous, and lends effective contrast with Sound Kodascope FS-10-N's gleaming chromium fittings. Aside from styling, no other changes have been made—you'll find "FS-10-N" to be as fully capable as ever.

Movies of Movies— An Idea With Limitations

Making movies of your favorite actors and actresses from a front-row balcony seat at a movie theater may sound like fun—but it's not too practical.

In the first place, there's a little matter of copyright to worry about—which could have a serious outcome. Besides this, most amateur movie cameras—both 8mm. and 16mm.—operate at 16 frames per second, with one light and one dark interval for each frame. The projector in the theater, however, operates at 24 frames per second, with two light and two dark intervals per frame. Thus it is very unlikely that all the frames of your film will receive the same exposure. Result—extremely bad flicker as the shutters "pass." Operating your camera at 24 frames per second won't help much either. Unless camera and projector are in perfect synchronization —which would be sheer luck—the flicker will be objectionable.

Customs "Regs" Simple— But Serial Numbers Needed

Movie makers who are planning trips to Canada or Mexico—or to any other country in the Americas for that matter —need have little concern about regulations regarding cameras and film. The rules say that an amateur camera and a reasonable amount of film for personal movie making are perfectly okay.

Registering the serial number of your camera with customs officials upon entry will cut red tape on your return by establishing the fact that your camera was not acquired outside the U. S. On most Ciné-Kodaks, you'll find the number on the winding key or crank . . . on the "Magazine 8," on the front name plate. That serial number, incidentally, is a good thing to know, whether you travel or not—it may come in handy if your camera is lost or stolen.

How About Ciné-Kodak Equipment?

The time is not yet when, on the first call, you can obtain all the items of Ciné-Kodak equipment you may want. While more and more Ciné-Kodaks, Kodascopes, and Kodak movie accessories are being produced, the demand is greater, too. At that, however, many items can be obtained for immediate delivery. Your Kodak dealer has the details. Better keep in touch with him. And that's good advice, any time.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.



With the amateur movie CLUBS



● Frank Gross, George Labes, and Fred Fuedale of Amateur Movie Society of Bergen County (N. J.) shoot screen tests of Cy Jenkins and Doc De Forest for club's forthcoming group production, "Serenade To A Maid," while director R. C. Rogers looks on.



● Doc Gobar pins ribbon award on Ethel McLeod in recognition of her prize film in Westwood (San Francisco) Movie Club's recent contest.



● Ray Berger, Wm. Morrison, E. C. Denny, Ray Korst, Bob Corless, Mrs. Berger, Herman Lovett and Mrs. E. Guenther formed the judging committee which reviewed films submitted for Amateur Cinema Club of Buffalo's (N.Y.) First Annual Salon Showing of films held May 28th.

News And Pictures Of Amateur Group Activities

WINNIPEG (Canada) Cine Club's May meeting was devoted to a screening of films made by members Fred M. Gee and Dave Robertson, plus awarding of prizes in club's recent "untouched reel" contest, an event that saw two winners in both the 8mm. and 16mm. classes.

★

LOS ANGELES 8mm. Club boasts one of the most extensive and active film loan libraries among amateur cine clubs. Library now consists of 36 8mm. films, both amateur and commercial productions. Films are available on free loan to club members.

★

MILWAUKEE— Amateur Movie Society of Milwaukee staged its Fourth Annual Gala Show at Shorewood Auditorium recently, offering a program to the public consisting of 6 amateur-made films that have won national renown in 1946 contests.

★

RODEO Movie Club is title of newly organized amateur group in Rodeo, Calif. Secretary Frank G. Faria invites local movie amateurs to join with them. Faria's address is 350 Harris Ave., Rodeo.

● *Continued on Page 453*



● George Culbertson demonstrates operation of the Fidelitone turntable-recorder to Len Marlin, Paul Reynolds, Dr. Henrikson and Conrad Eliason of Minneapolis Cine Club.

NEW
Wollensak Raptar Lenses

A COMPLETE SERIES DESIGNED TO GIVE GREATER RESOLVING POWER



Raptar (W)

for all types of still cameras



Raptar (W)

for all makes of enlargers



Raptar (W)

for all makes of ciné cameras

HERE they are. The new Raptar lenses with anti-reflection coating, WOCOTE, to give your pictures the ultimate sharpness, contrast and detail. Gone are the bug-a-boos, "flare" and "ghost images." More unreflected light is transmitted to allow clear detail in shadow areas . . . to produce pure, natural color values. Add the finer resolution and established uniformity of these new lenses and you have the reason why leading American camera and enlarger manufacturers choose Raptars for their equipment. Improve your photography with Raptar lenses.

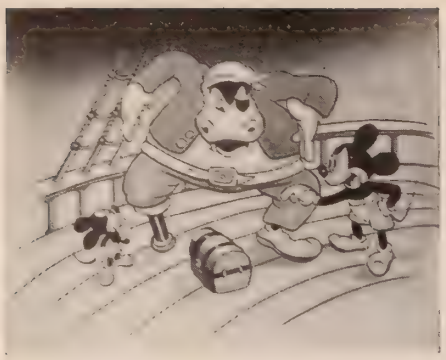
Wollensak

For Movies, Candid, Enlarging, Action, Stills

OPTICAL CO., ROCHESTER 5, N. Y., U. S. A.

NEW FILMS

Latest 8mm. and 16mm. Films For Home Projectors . . . Recent Releases For Road Shows, Clubs, Schools And Churches.



Peg Leg Pete is one of the new series of Terrytoon animated cartoons being released in both 8mm. and 16mm. by Castle Films, Inc. In this picture, Peg Leg is a fierce pirate character that starts a battle with a number of landlubber pups. It's a battle that he cannot finish, though, and the resulting action between Pete and the pups and mice aboard ship makes for real hilarious comedy. Subject is available from photographic dealers in two 8mm. and three 16mm. editions, including one in 16mm. sound. Castle films also announce that four new Walter Lantz animated cartoons are now available: *Recruiting Daze*, *Syncopated Sioux*, *Fair Today*, and *Salt Water Daffy*.



Miracle of Mount Cassino, Italian-produced film recently brought to this country, portrays the life and times of St. Benedict of Nursia. Film is available with either English or Spanish subtitles. Libraries catering to Catholic churches, homes and organizations will find this film contains much of popular appeal at this time. It is exciting and dramatic and there are many thrilling sequences as when Benedict turns to God and later defends the little abbey of Monte Cassino against a Roman dictator. Distributor is Simpex Co., Inc., 1564 Broadway, N. Y. City.

Off The Horses is a 2-reel 16mm. musical film starring Bert Lahr. It's a fast, racy film packed with Lahr's inimitable comedy style, with action taking place at one of the country's leading race tracks. Distributor is Official Films, Inc., 25 West 45th St., N. Y. City.

Playboy No. 1 stars Willie Howard as Prof. Pierre Ginsbairge, making a voyage to France. Howard fans will be tickled with his antics as he tries to win a blonde cutie but goes overboard instead. Gangster shipmates get friendly with the Professor and thereby cause some interesting slapstick situations Subject is available in 16mm. sound from Official Films, Inc., 25 W. 45th St., New York City. Price is $37.50.



Ghost Town Riders and *Outlaw Express* are two six-reel musical western pictures now available in sound through Commonwealth Pictures., 729 Seventh Ave., New York City, exclusive 16mm. distributors. Both subjects feature Bob Baker, popular Western star, and are the first of a series of nine hard-riding, straight-shooting western musical films to be made available in 16mm. by this company.



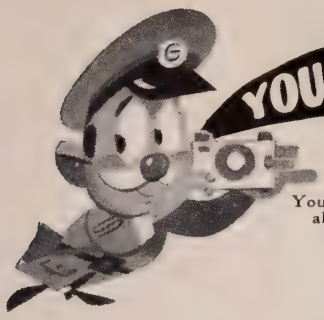


The Last Three, 5 reels 16mm. sound, features Bobby Watson, Joe Devlin, Johnny Arthur, Jean Porter, and an excellent supporting cast in a lively comedy in which Watson, Devlin, and Arthur are cast as Hitler, Mussolini, and Suki Yaki, a Jap dictator, respectively. Hitler is on his way to a certain tropical island to negotiate a treaty with the island chief. His plans go awry when he finds Mussolini and Suki Yaki following him. On the island they encounter two Americans who further complicate their plans with the aid of a native magician. Subject runs for 44 minutes and is distributed by Post Pictures Corp. 723 Seventh Ave., New York City.



Baby Blues is the first of a series of three 2-reel comedies in 16mm. sound to be released by Carmel Productions, Inc., Hollywood, Calif. Subject combines cute, laughable kiddie capers with a host of trained animals such as chimpanzees, dogs, cats, etc.—picturing natural comedy situations that arise when kids and animals mix it up. Subject is available in three lengths in 8mm. and 16mm. silent, also 4 lengths in 16mm. sound. Additional subjects in series will be announced next month. Catalogs and prices may be had by writing the distributor at 6060 Sunset Blvd., Hollywood 28, Calif.

Way Out West features the incomparable team of Laurel & Hardy in one of their few films made available in 16mm. Here is a favorite comedy team in a picture loaded with slapstick, and the innovation of these two slap happy comedians singing and dancing. Laurel and Hardy in top form. Distributor is Astor Pictures Corp., 130 W. 48th St., New York City.



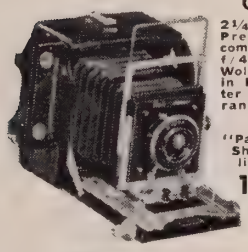
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Space limitations make it impossible to list all the photo equipment we stock. You can buy any nationally advertised new equipment listed anywhere in this publication on The GENERAL'S easy "Pay-as-You-Shoot" Plan!

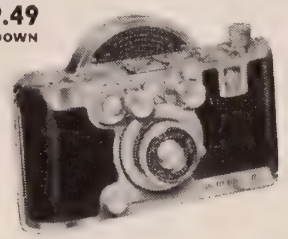
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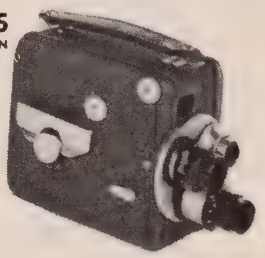
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Kodaslide IIA	$ 47.50	$ 5.00	$ 5.00
Golde Nu Manumatic	54.66	5.46	5.46
Ampro with case	64.20	6.42	6.42
Bell & Howell Duo-Master and case	130.00	13.00	13.00
Bell & Howell 1000 watt Slide-Master and case	335.00	33.50	33.50
Argus	27.75	5.00	5.00
S.V.E. AAA with takeup	80.00	8.00	8.00
S.V.E. DD with takeup	68.50	6.85	6.85
S.V.E. AK	62.90	6.29	6.29
S.V.E. RK	35.95	5.00	5.00
EXPOSURE METERS			
Norwood Director	75.00	7.50	7.50
Weston II and case	31.67	5.00	5.00
G.E. DW 58 and case	29.50	5.00	5.00
Hickok	26.75	5.00	5.00
SOUND PROJECTORS			
Bell & Howell Model 179	579.60	57.96	57.96
Bell & Howell Model 179 with Cordomatic	603.50	60.35	60.35
Ampro Premier 20	540.00	54.00	54.00
Ampro Century 10	460.55	46.05	46.05
Natco	469.00	46.90	46.90
Eastman Sound Kodascope	450.00	45.00	45.00
Movie Mite	298.15	29.81	29.81
Victor 60	468.00	46.80	46.80
ENLARGERS			
Federal 219	45.15	5.00	5.00
Leitz Focomat	168.00	16.80	16.30
Eastman Precision Model B	157.50	15.75	15.75
Eastman Precision Model A	116.67	11.66	11.66
Solar 120 up to 2¼x3¼"	60.65	6.06	6.06
Solar 120 with 3½" F/4.5 Coated Lens	83.65	8.36	8.36
Solar Auto-Focus with 3½" F/4.5 Coated Lens	163.82	16.38	16.38
National Cold Light 4x5"	139.50	13.95	13.95
National Cold Light with 6⅜" F/4.5 Wollensak	192.70	19.27	19.27
Elwood SP2 5x7"	113.85	11.38	11.38
Sun-Ray Arnold 2¼x3¼"	79.50	7.95	7.95
Sun-Ray Arnold with 3" F/4.5	99.44	9.94	9.94
Federal 250	89.00	8.90	8.90
PRESS CAMERAS			
B & J 4x5"	62.15	6.21	6.21
Nu-Vue 4x5"	79.50	7.95	7.95
Brand 4x5"	87.50	8.75	8.75
B & J 5x7" View	62.15	6.21	6.21
B & J 8x10" View	74.35	7.43	7.43
Grover 5x7" View	81.45	8.14	8.14
Grover 8x10" View	102.25	10.22	10.22
ACCESSORIES			
Sun-Ray Camera Stand No. 6 Cine	25.90	5.00	5.00
Sun-Ray Camera Stand No. 10 Cine	39.65	5.00	5.00
Giraffe Boom Light	60.00	6.00	6.00
Quick Set Sr. Tripod & Head	34.50	5.00	5.00
Quick Set Hi-Boy	41.00	5.00	5.00
LENSES			
38mm f/3.5 Wollensak 8mm Telephoto	55.85	5.58	5.58
35mm f/3.5 Surplus Wollensak 8mm Telephoto	39.50	5.00	5.00
½" f/1.9 8mm Berthiot Focusing	52.60	5.26	5.26
1" f/1.9 Eastman Kodak in Type C Mount	81.67	8.16	8.16
1½" f/3.5 B&H Focusing Mount Telephoto for Sportster	49.60	5.00	5.00
1½" f/3.5 B&H Focusing Mount Telephoto for Aristocrat	49.60	5.00	5.00
3" f/4.5 Focusing Mount 16mm Telephoto	56.00	5.60	5.60
Magni-Far Telephoto for Argus C3 Perfex Mercury	49.95	5.00	5.00
DeMornay Budd Reflex Viewer for Leica	55.00	5.50	5.50
DeMornay Budd Reflex Viewer for Contax	55.00	5.50	5.50

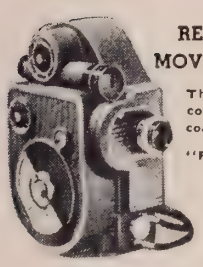
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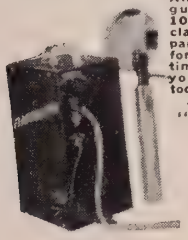


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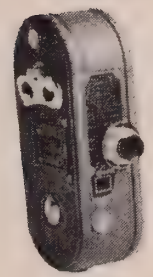
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(Check either or both)

— Rush "Pay-as-You-Shoot" Plan application

— Rush film order form

— I am over 21 — I am under 21

Name .....

Address .....

City..... Zone..... State.....

NOTICE: If you reside or are stationed outside the continental limits of the United States, please send for our special plan.

The General CAMERA COMPANY
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Abstract Film Explorations . . .

• Continued from Page 413

assure final perfection of these new means."

As one enthusiast has pointed out, the Whitneys have revealed a rich new vein of musical clay, containing a strikingly original tone-color, and that they are already employing their discovery with a sure and natural rhythmic sense.

It would be impractical to attempt to predict the future for the Whitney abstract films. In addition to the possibilities they hold for the entertainment film field, their technique makes them particularly applicable to the field of television. Already Columbia Broadcasting System has experimented with video-station signatures devised in the new medium by the Whitneys. It is believed that television, as it develops full scale telecasting schedules, will not only employ audio-visual music organically within its programs but will perform individual works of the contemporary abstract film composers.

As is usually the case in artistic developments of this kind, the Whitney films have been seen only by a few in showings sponsored by The American Contemporary Gallery of Hollywood, The Pasadena Art Institute, and Pasadena's Pottinger Gallery. The Museum of Modern Art as well as the Museum of Non-Objective Art have each acquired prints of the Whitney films to be made a permanent part of the library.

Last year the Solomon Guggenheim Foundation was sufficiently impressed to award the Whitney brothers fellowships to carry on their explorations. Then

• Continued on Page 438

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

BIRMINGHAM
- Evans Motion Picture Co. 2107 5th Ave., N. (3)
- Wilfred Naylor 1907 Fifth Ave. North (1)

CALIFORNIA

HOLLYWOOD
- Camera Craft 6764 Lexington Ave. He-0443
- Castle's, Inc. 1529 Vine Street

LONG BEACH
- Tate Camera Shop 2819 E. Anaheim St.

LOS ANGELES
- Films Incorporated 1709 W. 8th Street
- Hollywood Movie Supply 4279 Crenshaw (Zone 13)
- Ralke Company 829 S. Flower St. (14)

FLORIDA

PENSACOLA
- Imperial Motion Picture Co. 401 N. 6th Avenue

GEORGIA

DECATUR
- Popular Pictures Company P. O. Box 223

IDAHO

BOISE
- Idaho Library of Visual Education 811 Rossi St.
- Williams' Photo Service 1007 Main St.

ILLINOIS

BERWYN
- Colonial Camera Shop 6906 Windsor Ave.

CHICAGO
- Bolotin Camera Exchange 729 W. Roosevelt Road (7)
- Films Incorporated 64 E. Lake Street
- Ideal Pictures Corp. 28-34 East Eighth Street
- Zenith Cinema Service 3252 Foster Avenue (25)

ELMHURST
- Eddy Films P. O. Box 335

MARYLAND

BALTIMORE
- Stark Films 537 N. Howard St. (1)

MASSACHUSETTS

BOSTON
- Don Elder's Film Library 739 Boylston St., Dept. HM
- Claus Gelotte, Inc. Camera Stores 284 Boylston St., opposite Public Gardens
- Frank Lane & Co. 5 Little Bldg.
- Wholesome Film Service, Inc. 20 Melrose Street

BROCKTON
- Iris Pharmacy 238 Main St.

QUINCY
- Stanley-Winthrop's, Inc. 90 Washington St.

MICHIGAN

DETROIT
- Detroit Camera Shop 325 State Street

ROYAL OAK
- Hy-Wilde Camera Shop 1029 S. Washington at Harrison Ave.

NEW JERSEY

ELIZABETH
- Elizabeth Photo Supply & Service 106 Franklin St. (1)

PASSAIC
- The No-Wat-Ka Co. 257 Main Avenue

ROSELLE PARK
- Union County Film Service 130 Chestnut St.

NEW YORK

ALBANY
- Hallenbeck & Riley 562 Broadway (7)

BROOKLYN
- Reed & Reed Distributors, Inc. 7508 Third Avenue (9)

NEW YORK (Cont'd.)

NEW YORK CITY
- Commonwealth Pictures Corp. 729 - 7th Ave.
- Films Incorporated 330 W. 42nd St.
- Haber & Fink, Inc. 12-14 Warren St.
- Institutional Cinema Service, Inc. 1560 Broadway (19)
- King Coles Sound Service 340 3rd Ave. (Zone 10)
- Medo Photo Supply 15 West 47th St.
- Mogull's Films & Camera Exchange, Inc. 55 W. 48th St. (Radio City)
- National Cinema Service 69 Dey Street
- Nu Art Films, Inc. 145 West 45th Street

OHIO

CLEVELAND
- Cineshop Film Service 3483 Lee Road
- Foto Center, Inc. 10014 St. Clair Avenue

DAYTON
- Dayton Film (8-16) Rental Libraries 2227 Hepburn Ave.

OREGON

PORTLAND
- Films Incorporated 314 S. W. 9th Avenue

PENNSYLVANIA

ALLENTOWN
- James A. Peters 41 South Fourth St.

PHILADELPHIA
- Ted Kruger 233 E. Rockland St.

TENNESSEE

CHATTANOOGA
- Grady Young Co. 108 W. 8th St. (2)

VIRGINIA

NORFOLK
- Tidewater Movie Service 218 W. 38th St. (8)

WEST VIRGINIA

CHARLESTON
- Elmer B. Simpson 816 W. Virginia St. (2)

Many Dealers Listed Above Rent Projectors and Screens; Also Have Competent Projector Operators Available

Home Movies' Annual Amateur Contest Closes September 30th

Less than 90 days remain to complete and mail your entries!

ALL contest films must be in hands of judges on or before 5 P.M., September 30th, 1947. Final judging of films will begin immediately. Contest winners will be announced in the November issue and awards sent winners the following week.

THE LLOYD BACON TROPHY will be awarded the movie amateur producing the best picture submitted in contest on any subect.

FIFTEEN other awards will be distributed for the best films submitted in the Scenario class, Family Films class, Documentary class and for outstanding achievement in photography, editing, titling, and sound.

NO LIMIT on number of films that may be entered nor on length of same. Every movie amateur has an equal opportunity to win an award. So get busy—complete the editing and titling of your contest film and get it in the mail today!

CONTEST RULES

- Entries limited to 16mm. and 8mm. films. No 35mm. reductions eligible. No restriction as to length or subject. You may submit as many entries as you wish.
- Transportation on entries must be paid both ways by contestant. Where return postage is omitted, film will be returned via express, collect. All entries will be promptly returned after review by judges.
- Don't wait until final week to submit your films. Send them in as soon as ready. They will be reviewed, judged, and graded and a full report of same filed for consideration at time of final judgment. Films should be available for a second review by judges at close of contest if necessary.
- All entries should be titled at least to the extent of a main title. Adequately titled films improve their standing in the contest. Professional or laboratory produced titles are permissible.
- Be sure to label your film reels and containers, giving your name and address and the title of your production.
- No entry blanks are necessary. Enclose data with entry as to camera, lens and film used; also, state whether filters, tripod, exposure meter, and any other equipment were used. This information has no bearing on the judging, but is of interest to the editors.

HOME MOVIES

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again, last April, the John Simon Guggenheim Memorial Foundation bestowed upon John Whitney, a 1947 Fellowship Award, amounting to approximately $2500.00 annually, to carry on with his specialized project.

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Looking At Lenses . . .

• *Continued from Page 411*

made up; at this point there is always a substantial discrepancy between computed performance and reality; so, after test, the lens goes back to the drawing board. This alternation between optical bench and drawing board may continue for some time, further adding to the cost outlay.

All of this investment is tied up in the design of an item which will never sell in million quantities, however successful. It may not even sell in the thousands. Furthermore, a high aperture lens is likely to be extremely critical as regards centering of the elements and the spacing between them, which increases the assembly cost. Some of the curves are likely to be deep (costlier grinding and polishing) and special glasses are almost certain to be involved in the design (costlier optical glass, often with much waste in the selection of perfect pieces). It will never wear out or need replacement (unless mishandled), so the market isn't unlimited.

All of which adds up to the fact that the manufacture of photographic objectives is not a business in which spectacular fortunes have been made. It is intensely competitive, between firms and between nations, and the price of a lens is pretty sure to be a fair index of its performance and of the cost of producing it. When the performance of a lens fails to measure up to the price at which it would have to be sold, the manufacturer usually withdraws it and writes off the loss; there have been not a few cases of this. Offhand, we can't think of a lens on the market at the moment which is badly out of line as regards price. After all, when we buy a lens, we buy something that will give good service for a lifetime—a lens that can be transferred to a new camera should we acquire one—and that will still have a decent resale value when we have no further use for it. From that point of view, even the most expensive lens is a sound buy, assuming that it is a good lens.

Is a wide-aperture lens, stopped down, as good as a slower lens as the same aperture? For example, is a 1.5 lens stopped down to 3.5 as good as a 3.5 lens? The answer, surprisingly enough, is "probably not." Of course, if we happen to be comparing a very good 1.5 lens with a very poor 3.5, the faster lens will probably be better at all apertures.

However, we are assuming the comparison of a decently good 1.5 with a 3.5 of similar class. In this case, both may give an *acceptable* result at 3.5, but the slow lens is pretty certain to be a little better, judged by any sort of critical standards. The reason for this is not too complex.

In designing a lens, the creator must make an endless series of compromises to eliminate as much as possible spherical aberration, coma, astigmatism, curvature of field, distortion, color errors, and so on. He tries to juggle things so that a defect in one direction is balanced by an opposite failing somewhere else in the system. Unfortunately, some of these aberrations vary with object distance, some vary with aperture.

Consequently, the designer must select one object distance and one aperture for the condition of best correction, and let other distances and other apertures more or less take care of themselves. For practical reasons, it has been found best for all-around results to design a lens for best performance at 70 percent of full aperture. This means that a 1.5 lens will probably have the flattest field and best general performance at about f/2, and an f/3.5 lens at f/5, or the nearest stop thereto. Also, there is one other important factor in the comparison.

A lens designer has just so many variables at his disposal—curvatures, thicknesses, air spaces, types of glass, and so on—and no more. If he "uses up" several of these variables to obtain great speed, he has just that many less to obtain definition. Hence, while the wide-aperture lens may be a veritable miracle of optical science, its image may never have the exquisite definition and quality given by a fine lens of slower speed. It is highly significant that the lenses used by process engravers, representing the ultimate in performance, are mostly in

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aperture? For example, is a 1.5 lens ultimate in performance, are mostly in

the neighborhood of f/10.

So if you have a fine lens of slow speed, and are thinking of buying a faster, wide-aperture objective, think twice before you trade in the slow lens. Keep it. Don't think of the faster lens as a sort of universal "do-all". Think of it as something which makes cinematography possible in poor light, in bad weather, in poorly lit interiors, in halls and auditoriums, by tungsten light, where a wider lens aperture is required. But when you are out of doors, in the full beauty of natural sunlight, stick to that slower, better-corrected lens. You'll probably be glad you did.

Can I use my camera lens on an enlarger to make blow-ups? You can, but if you value quality, you will be happier with a regular enlarging lens, designed for that kind of work. As explained in the preceding paragraph, the lens designer corrects for best performance at *one* particular distance. Your camera lens may be at its best when focused at 15 feet, for example. An enlarger lens will be at its best at, say, 18 inches. A camera lens on the enlarger should be thought of as a makeshift only.

On the other hand, a good enlarging lens may make a superb lens on your movie camera for extreme close-ups, extremely close shots of flowers, insects, and the like, since it will be performing at the distance for which it was made to perform.

Shots made with my telephoto lens appear flat. Why is this? In such instances, it is often difficult to determine whether the movie amateur is referring to the fact that objects appear somewhat flattened in form, or to a general lack of contrast, since both these types of "flatness" are likely to be present to some degree in any telephoto shot made at a fair distance. The reasons are fairly simple.

The first concerns linear perspective —the sort of perspective architects use, which deals with vanishing lines, and so on. Let us illustrate it in this way. Take a shot of a table from a distance of a few feet. From this position, the back edge of the table will appear perhaps 20 percent narrower than the front edge, since the back edge is about twice as far away from the camera. Now take a shot of the table from a distance of 100 feet. The front edge will be 100 feet from the camera, and the back edge 103 or 104 feet—a difference so slight that there will be almost no "foreshortening" of the table. If, now, the shot at 100 feet is made with a powerful telephoto lens, the image on the screen will be of a size which suggests that the table is only a few feet from us, yet the front and back edges are of about the same

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width, so we feel that they are very close together. In a word, the table has been flattened out by the false perspective. In landscapes, scenery often takes on the appearance of painted cut-outs or stage scenery. The same effect is visible through a telescope, and is no fault of the lens whatever.

The second effect concerns aerial perspective—the kind the landscape painter uses when he shows distant parts of a scene bathed in a misty, bluish haze, to give depth to a picture. Under most circumstances, the atmosphere definitely flattens the contrast of fairly distant objects, and puts a definite haze over distant objects. In normal scenes this is desirable, since it creates a feeling of roundness and space, near objects being clear and distant objects misty. In a telephoto shot, we often have no clear objects nearby —only soft, misty distance. That same effect was there in the distant portions of the normal shot, but we didn't realize it, or didn't mind it, until that part of the scene was isolated.

A great deal may be done to alleviate this condition by the use of suitable haze filters. For color, haze filters are available which are practically colorless. For black-and-white, we may use yellow filters, or even infra-red film and deep red filters, in special cases. However, if there is a really great amount of distant haze, nothing will penetrate it.

Some telephoto lenses have another "flattening" quality: light flare, caused by light bouncing back and forth between surfaces of the lenses. Coating is the answer to this. If coating doesn't cure it, it may be that inside of the lens barrel is too "shiny" or bright, or a too "shiny" diaphragm may cause the trouble.

However, before condemning a telephoto lens as "bad", be sure that the flatness you are conscious of isn't the normal "telephoto effect".

Are wide-angle and telephoto lens attachments as good as complete special lenses? The answer to this depends, naturally, on what attachment and what special lens we are referring to—but the fairest answer would be to say that a supplementary lens attachment cannot be expected to equal the performance of a fine, high quality lens which has been designed and constructed as a complete unit.

Supplementary lenses are a great convenience to the movie maker who may not wish to invest in a whole battery of costly lenses. Too, they give the man whose camera has no turret the means to change focal lengths quickly. However, it is unfair to expect one of these lenses to deliver the same exquisite definition and sharpness as a lens which has been designed and assembled "in one piece."

In the case of telephoto attachments, our main lens gives an image possessing a certain degree of sharpness. Our telephoto attachment is, in effect, enlarging the central portion of that image to fill the frame, and that enlargement diminishes the definition in the same way that a still photo grows less sharp as we enlarge it more and more. The wide-angle attachment is stretching lens performance to accomplish something which the lens was not designed to do, and we cannot expect the maximum in quality. Wide-angle lenses are difficult to design and build, even when made in one complete unit, so we cannot expect the attachment to duplicate the performance of a good one at its best.

Of course, we are assuming that the comparison is being made with a complete lens of established quality, such as a Wollensak, an Eastman Kodak, an Ektar, a B. & L. Baltar, a Cooke, a Goerz, or equivalent. Otherwise, the comparison would be meaningless. It is a safe rule to remember that in camera optics we get about what we pay for, with very rare exceptions.

(Note: A further article on this topic will take up such questions as "How can I test my present lenses?" "What should I look for in buying a new or second-hand lens?" "Can I use still camera lenses on a cine camera?" "Can I mount lenses on my camera myself?", and the like. Readers who may have queries of this sort, which are of general interest, are urged to send them in, and they will be discussed here at greater length than might be possible in a letter.—EDITOR.)

Kit For Home Processing . . .

• *Continued from Page 415*

mission that drives the drum, including the two uprights supporting it.

Mention was made earlier of the device by which the rotating drum is lowered into the developing tray or set erect, as desired. This may be seen in detail in Fig. 2. It consists of a large shaft extending beneath base of outfit and fitted at one end with a wheel that resembles a small automobile steering wheel, even to the plastic spokes and rim. You will note that a part of the rim is cut away. This is to allow for changing the number 2 and 3 trays which slide out and just clear the cut-away wheel as shown in Fig. 2.

The drum may be detached from the uprights whenever necessary. Shaft of the drum is held in place on the supports by steel spring clips shown in Figs. 4 and 5. The wide "V" shape approach

between clip and support permits shaft to be easily engaged when lights are turned out in the darkroom.

A 1/10 hp. electric motor turning at 600 rpm. furnishes power for rotating the developing drum. Power from motor is transmitted to a reduction gear assembly by belt drive. The reduction gear, shown in Fig. 3, is mounted at one side of the outfit. Driving power is generated to the drum by means of a chain of gears mounted in a housing attached to one of the drum supports, as shown in Fig. 5. A matching gear, mounted on the drum shaft, engages the transmission gear, when the drum is fitted into place for operation. The reduction gear, mentioned above, was obtained from a scrap heap; the gears were obtained from a local distributor of the Boston Gear Company.

Fig. 7 shows details for mounting the gear to drum shaft. A bronze bushing was obtained that fitted both the shaft and inside of the gear. A groove was machined on the outer surface of one end of this bushing, providing a track for the set-screw-controlled retainer plug to ride in and thus secure gear to the bushing. Before inserting the set screw, a steel plug was first inserted, then a short plug of rubber and then the set screw—shown in detail in the diagram.

Purpose of this arrangement is to provide a semi-positive connection between the power drive and drum, with adjustable tension, so that drum may be stopped by hand momentarily for inspecting the film during processing, without stopping the motor. The drum travels at a rate of 30 rpm. which is the equivalent of approximately 80 feet per minute at the circumference.

Ends of the film are secured to the drum by means of simple, quick-demountable hooks made of stainless steel, detail of which is shown in Fig. 8. Use of stainless steel for this important item is imperative, unless some plastic material can be employed, in order that the developing chemicals be not impaired by chemical reaction, which would occur if the clips were made of any other metal. The hooks are fastened to the drum with rubber bands which serve to take up expansion of the film as it stretches upon immersion in the processing liquids.

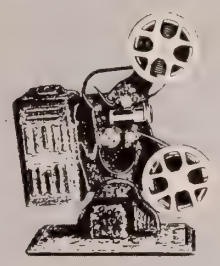
The whole outfit occupies a space less than three feet square. It is sufficiently light in weight that getting it out of storage and setting it up for use is little or no problem. Where many who engage in film processing must leave their equipment assembled, usually in the basement laundry or some other location in the home equally handy to running water, Mr. Brueckner can assemble his outfit in the kitchen, bathroom, or the laundry when desired, and easily dismantle it for storage in a matter of a few minutes.



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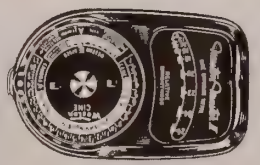


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All films will be returned promptly after review by Express collect. Please include, with your film, data as to equipment used in making the picture.

★★★ **OCTOBER'S BRIGHT BLUE WEATHER,** 125 ft. 8mm. Kodachrome by Stewart Derr, Detroit, Mich., is a thoughtfully made and expertly executed pictorial film based on Helen Hunt Jackson's poem by the same name. Beautiful and appropriate scenes are introduced by stanzas of the poem as titles. The continuity and editing are excellent. Titles lose some of their effect through underexposure in the photography and because letters are a little too small for easy reading on the screen. Derr used a Filmo "Sportster" camera with a backwind. Lap dissolves were accomplished with Baia Transitone Jr., and titling accomplished with home-built titler and Knight metal letters.

★

★ **ARMY DAYS,** 650 ft. 8mm. Kodachrome, by Clyde S. Driscoll, Dallas, Texas, is a lengthy record of the filmer's days in Army service. Never lacking for film, Driscoll evidently filmed everything and everywhere. Photography is marked by inconsistent exposure, unsteady camera—but some improvement is noted over a previous submission. Serious re-editing would help the picture considerably, for 650 feet of 8mm. at one sitting on a subject of this kind is quite a lot to ask of any audience.

★

★★★ **LAND OF HIGH HORIZONS,** 250 ft. 8mm. Kodachrome, by John H. Groet, Jr., Cincinnati, Ohio, is marked by good photography and excellent editing making this colorful record of the Big Smokies highly interesting screen fare. Highlights are the informative titles which are well composed and photographed. Groet used a Kodak Magazine Eight with regular, wide angle and telephoto lenses, and a tripod and unipod for steady pictures. Titles were made on home made titler from plans in an earlier issue of Home Movies.

★

★★★ **NIAGARA,** 1200 ft. 16mm. Kodachrome, by Paul Kassen, New York City, is an expertly photographed pictorial of the famous falls and surrounding points of interest. The picture is too long for general screening and it easily could be reduced to half its present footage without detracting from its pictorial value or interest appeal. The titling job is excellent except that for small home screens, fewer lines in each title would make them easier to read. Kassen used a Bolex H-16 camera, shooting the entire picture at 24 f.p.s. Both regular and wide angle lenses were used, and a Pola Screen was employed in shooting the falls with good effect. Some of the rapids were filmed at speeds from 16 to 64 f.p.s. to enhance pictorial effect.

★

★★ **MORALIZING WITH MOVIE MAKERS,** 300 ft. 16mm. Kodachrome, by A. M. Armstrong, Columbus, Ohio, is a record of a cine club gathering that featured a taffy pull. A good running gag used throughout the picture was that of fuses blowing out in the light system and the search for fuse box in dark with lighted matches.

Photography, editing and titling are good, but a better picture would have resulted had some thread of continuity been carefully planned in advance. An Eastman Model E camera was used with f/3.5 fixed focus lens. Lighting was furnished by No. 2 photofloods in Kodaflectors.

★

★★★ **GREED,** 400 ft. 8mm. monochrome, by Ed. H. Charron, Lynn, Mass., is this amateur's first attempt at making a serious scenario film. Story concerns a youth visiting scene of early day pirate mystery in order to write a school essay. As his pen moves, the story unfolds in retrospect. A pirate ship wrecked on nearby shore, brings surviving pirates and rescued treasure to the inland rocky area where intrigue between pirates finally ends with death of all but one. Finally a quake occurs, imprisoning the survivor and treasure in a mountainslide.

Charron has accomplished some nice effects with his camera in staging the pirate ship in miniature and again in the quake scene. He used a Cine Kodak model 25, also a Keystone camera. A piece of smoked glass was used in executing fades and dissolves.



Editing Sound Films . . .

• *Continued from Page 417*

jector is then stopped and the film removed and examined near point of the pencil mark to locate point on track where the clap stick sound began. (A typical clap stick response on the sound track is illustrated in Fig. 4.) An X is then made on the film with the grease pencil at this point; also, the scene and take number, as announced by the slate boy, is noted alongside the sync mark.

This procedure is followed for each scene until the whole sound track has been spotted. Thus it becomes an easy matter to identify each sync mark and scene number when sitting down at the editing board to match the track with the picture.

In working with a pre-recorded or "wild" sound track, the sound track is run through the projector and a pencil mark placed on the film at the start of each sentence or paragraph in the script. Writing the first few words of the text on the film, as shown in Fig. 3, makes identification that much easier for the film editor.

If one were obliged to work with a lip-synchronized track that had no sync marks, it would be necessary for the editor to locate the start of each dialogue in the same way that the clap stick sound was located—by observing the sound track for the characteristic abrupt change in width or density of the track.

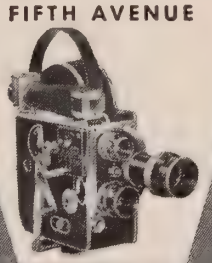
Editing of all double system sound is done in "dead sync," that is, the picture film and corresponding sound track film are kept flowing through the synchronizer with the point of sound opposite its respective film frame. The sound track is not advanced the customary 25 frames until the film has been fully edited and the sound track carefully matched.

In editing lip-sync sound, the above procedure is followed for splicing on the leader and main and end titles. The track has previously been "spotted" with a mark for each sync point. The titles, after they have been cut, are drawn through the synchronizer and carefully checked to make sure each end of the film goes through at exactly the same point. Then the scenes and their corresponding sound track are edited, cut and spliced.

The sound track for scene 1 is placed in the synchronizer. Then the picture film for scene 1 is inspected in the action editor to determine at what point the clap stick meets to create the start signal. This point in the picture film corresponds to that of the sound track, located in the "spotting" procedure described above. An X is marked with

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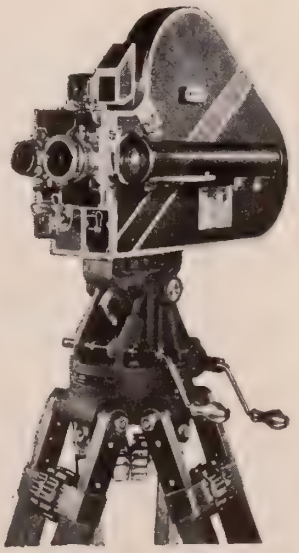
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grease pencil on the picture film at this point and the film is then placed in the synchronizer, with the X opposite the X on the sound track, as shown in Fig. 2.

The picture film is again inspected in the action-editor (professionals sometimes use a 16mm. Moviola) to determine at what point in the action the scene is to be cut. When this has been determined, an X is marked to indicate the point. Both films are then drawn through the synchronizer until the X on the picture film is reached, which should correspond to the X already marked on the sound track. Both films are then cut at the X mark and spliced to the preceding footage.

Both films are again placed in the synchronizer, this time with the splices opposite each other. The films are run through until end of the scene is reached, then both films are marked with an X and cut.

A sync check is often made of each scene as it is cut and spliced to the preceding scene, using the sound projector (or Moviola). Balance of the picture is cut in the same manner, working from left to right. When the end title is finally spliced on to the last scene and the leaders and sync marks applied to both films, they are rewound. The films are then rechecked by running them through the synchronizer, beginning with the sync marks on both leaders being placed opposite each other in the sync machine. The entire picture is then run through the synchronizer and a check made to insure that all sync marks match.

In splicing the sound track, it is necessary to "bloop" each splice so that it will pass unnoticed over the sound drum. "Blooping" is accomplished by painting a "V" on sound track at point of splice with the Movitone ink, as illustrated in Fig. 5. This causes the sound to fade out momentarily and fade in again within the space of two frames, preventing the audible click that otherwise would be heard.

Advancing the track is the final step in preparing a sound film for printing. Both dead sync marks on the leader are lined up in the synchronizer. A hole is punched in the picture film at the sync mark and the words "picture start" marked on the film with India or Movitone ink.

Taking the sound film, we count back 25 frames from the sync mark in the direction of the title, punch a hole at this point and with ink write the words "sound start advance," as shown in Fig. 6. When the sync punch mark in the sound film is brought up adjacent to the sync punch mark in the picture film in the synchronizer, the sound track will be advanced 25 frames. Both films are then run through the synchronizer to the end and similar sync marks are punched in the ends of both films. The sync marks are then marked with ink on the respective films, viz: "picture end," and "sound end."

The use of a work print is almost mandatory when working with sound, particularly with Kodachrome. In editing, checking and re-checking, and projecting the films, there is considerable handling which ultimately leaves its marks upon the film. The same marks, many of them damaging, if occurring with the original, would render it useless for printing.

Next month we will take up another phase of 16mm. sound film production which will further explain to the advanced amateur the ramifications as well as the techniques involved in undertaking the production of this type of film.

Guides For Title Lettering . . .

• *Continued from Page 423*

template into correct position, and proceed as before.

No special skill or training is necessary to operate the set. The rigid scriber eliminates the necessity for developing a pen technique. The template characters are in alphabetical order and can be found readily—there are no "stroke" positions to be memorized. All lettering is formed well above the template, in full view of the operator. Anyone can produce good lettering on the very first trial. The template is always well below the working line—it cannot drag through the finished work to spoil it when it is moved.

Lettering with the set never varies. The same combination of template and pen always produces identical characters, even when used by different operators. This uniformity guarantees the same crisp, precise lettering on all titles —an important factor in their final appearance. Different size templates and pens for every size of lettering are available. Both vertical and slanting letters can be produced from any template where the adjustable scriber is used. Templates of the CL series have both capital and lower case letters giving a full range of character on the same ruler.

This outfit is versatile in that a variety of colored inks may be used in making attractive Kodachrome titles. If one is using direct positive method of making titles, black ink on a white card will give the desired contrast in the positive title. Similarly, should one be using reversal film, white ink may be used with success on black cards of soft finish.

Of course, an endless variety of papers

can be used for backgrounds. Printer's cover stock makes an ideal material for title backgrounds since it comes in various colors, also many textures, and is available at moderate cost.

With a variety of pens and templates to choose from, it might be somewhat confusing for a newcomer to select a size which gives the desired letters. Of course, it all depends upon the size title cards one prefers, but as a starter perhaps the following suggestion will help: the titles pictured were made with pen No. 3 and template 240CL on a card 4½"x6". This is a good size for average home made titling outfits, except the small typewriter titler. The latter affords a title area of only 3⅛"x2⅜" and for this a smaller lettering template will be required. In figuring your lettering area in order to choose the right size lettering template, don't forget to allow for ample margin or "white space" between lettering and edge of title card. For example, where a 4½"x 6" card is to be used, the lettering area should not be greater than 3"x4½", and for a typewriter title, 1⅝"x2⅜".

There is still another lettering kit, which may be used for lettering titles, that is similar in operation and results. It is the Wrico lettering set, usually available at the same source as the Leroy sets. The Wrico, however, is not quite so elaborate. It consists of a template and a lettering pen, and is less expensive than the Leroy set. The template is a panel of plastic through which the outlines of characters of the alphabet are pierced to form a sort of stencil. This template is laid directly over the title card and the lettering made by inserting the special pen in the desired character guide line and tracing the character on the title card. In the hands of the novice, this set will not always produce the clean-cut results that may be accomplished with the Leroy set, unless the user is very careful in using the pen and in handling the template to avoid smearing the ink. Nevertheless, Wrico sets are in use by hundreds of movie amateurs today who have found through their use that titling is an interesting phase in the completion of every home movie.

A point to be remembered in planning the use of these lettering sets is that main or opening titles for movies should be bolder than the subtitles used to describe the picture. For this reason, many who use lettering guides, purchase two templates—one for large, bold letters, and one for small letters.



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Of course, where other methods are employed for giving more elaborate dress to main titles, the single template for subtitles will suffice.

In connection with use of templates and stencils for title lettering, there is a stencil available at small cost at variety stores which affords a simple means of making titles with large letters. Manufactured by the Stenso Lettering Company and tradenamed the Stenso Lettering Guide, it consists of a single sheet of stencil paper with letters of the alphabet, numerals from 1 to 9, and punctuation marks, die cut.

Using the Stenso guide, it is first laid on the title card and the characters of the title text outlined in pencil by tracing. When tracing is completed, the letters are filled in with India ink and a fine paint brush or pen, in colors or black and white, according to requirements. The Stenso lettering guide is also illustrated at the beginning of this article.

If the use of large area title cards involves the use of a titler, and you have no titler, you can photograph your title cards by pinning them on the wall or laying them on the floor and shooting down vertically with the camera tripod-mounted. To correct for parallax, Home Movies offers simple title centering guides for almost all makes of 8mm. and 16mm. cameras. These enable the amateur to line up his camera with the title card by looking through the camera viewfinder. These centering guides cost but 10 cents and have been the means by which hundreds of amateurs have successfully filmed titles without the aid of a titler.

So . . . if *lettering* has been your problem in attempting to make titles, the suggestions offered here should clear away all obstacles and enable you to get started. Titling, as has been stated many times before within these pages, is a thoroughly enjoyable and fascinating part of the hobby of making movies —which you, too, will discover once you have tried it.

Shakespeare In 16mm . . .

• *Continued from Page 429*

haunted old-world libraries and museums—all in the search for background and material for "*Macbeth.*"

Discharged from the Army in April, 1946, Bradley immediately started putting his war-made plans into shape. He began rounding up a cast and rooting for cameras, projectors, lights and other equipment. His mother helped gather materials for costumes at rummage sales. Money was needed, of course. Bradley threw in his war savings and Army discharge pay; so did the other veterans. Other members of the company, now named Willow Productions, chipped in, too. Some $5,000 was thus raised, much of it going for 7,000 feet of film.

Then everybody joined in making costumes, scenery, weapons and other stage paraphernalia. Wood, papier-mache, cardboard and numerous other materials were used. The work shop was in the basement of Bradley's home.

Actual filming began June 15, and was completed Sept. 15. Bradley played Macbeth, and drama critics agree he did it excellently. He also handled the camera at times, helped direct and did a dozen other chores that were each sufficient for one man.

Sound was added later, and it is a tribute to the young players that they synchronized it perfectly with the motion-picture sequences, down to lip articulation.

Today, Bradley's *Macbeth* is pretty well known wherever professional 16mm. films are shown; for this production marks Bradley's initial entry into the professional field, the culmination of an ambition that began with his first serious amateur productions of *Peer Gynt, Oliver Twist, Treasure Island*, and other such formidable filming undertakings.

Said Bradley, "Essentially, this film was produced to replace several widely touted shorts on the same subject which are now being shown in schools throughout the country. Now that we have gotten a professional release for the film, I think we shall have beaten the other competition, unless, of course, Laurence Olivier comes along with his version of *Macbeth.* Our film will be released as an educational subject through Films, Inc., New York City.

Movie Analysis . . .

• *Continued from Page 423*

lens open fairly wide, thus creating shallow depth of focus.

In *They Won't Believe Me,* an interesting use of the blurring transition occurred in scene in which Robert Young discovers his wife has committed suicide. Deciding to hide her body, he picks it up to drop into a nearby stream. Suddenly he looks up. Towering overhead, at the edge of a cliff, he sees his wife's pet horse. Over this image, we hear a loud splash of water. Then the image of the horse blurs out of focus. When the screen image sharpens again, we are back at the court trial listening to Robert Young tell his story to the jury.

This sequence was interesting for other reasons too. It got across Robert

Young's action with a great deal of suspense and dramatic excitement by letting the audience know of it only by the sound of the water splashing. Letting the audience use its own imagination in this way is often more effective than picturing the action, especially at a high dramatic point in the story. If they had *shown* him dropping the body, the scene wouldn't have been as dramatic.

Using the horse as the last image on the screen also served a purpose. The horse, we later discover, plays a very vital role in the story. Because of the horse, the woman in the stream is discovered by the police. Showing the horse in this manner, at the end of the scene, the animal is impressed on our mind. When we see it again later, we are mentally prepared for the new story twist.

Another transition in the picture that is worth studying is a simple dissolve method. Robert Young wants to leave his wife in order to go on a railroad trip with a girl friend. He packs his bags. His wife enters the room and tries to persuade him to leave with her instead on a train trip to California. The scene ends on a close-up of Young's packed handbag.

This close-up dissolves into another close-up of the handbag. But over it we hear the sound of a train and know that the scene has now shifted. Then the camera pulls back to reveal a woman's clothes dangling from a rack and we see Robert Young on the train lounging in his compartment bed. Ultimately it is revealed that he is on the train with his wife.

The use of the close-ups of the handbag served as an excellent means of transition. Moreover, by only gradually showing what is in the train compartment and then who is in it, the suspense is heightened and the surprise twist effectively done.

Using objects, such as the handbag, as a transitory means from one scene to another is always good cinematic treatment. You can easily use it in your own home movies. Suppose, for example, you end a scene on a close-up of a man snuffing out a cigarette into an ashtray. From this you can dissolve, or cut, to a closeup of a cigarette being lighted. As the camera pulls back, you reveal that it is a new scene perhaps many miles away and hours or days later.

Probably the most exciting moment in *They Won't Believe Me* comes at the very end of the film. Robert Young has finished telling his story to the jury. He awaits the court's verdict. The jury foreman slowly and sonorously begins to read the verdict: "We, the jury, find the defendant . . ." At this point a shrill scream interrupts his recital. From a close-up of the attendant's emotionless face, there is a quick cut to a close-



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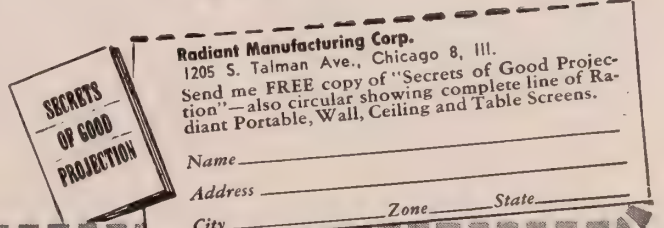
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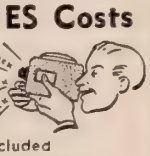
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up of a woman screaming. Then a cut to a long shot of the court room revealing that Young is attempting to escape through a window.

Here is an example of unusual dramatic cutting which the amateur can study to improve his own editing. First of all, sound was used effectively to reveal that something suddenly had gone wrong. Then, there was dramatic contrast between emotions of the two faces seen in close-up. Finally, information of what is happening was withheld from the audience for a few moments, thus increasing suspense and excitement. Use of the concluding long shot served as an effective contrast to the preceding two close-ups.

Scenario For A Sunday Picnic . . .

• *Continued from Page 424*

family load picnic basket, blanket, cushions and deck chair into car. Boy runs into scene with bat and ball; daughter brings in additional picnic paraphernalia. Jim looks at them in horror. Grows more dejected.

Scene 8: Long shot of family car backing out of driveway, turning down street and passing out of scene. Fade out.

Scene 9: Medium long shot: Fade in on car arriving at picnic spot.

Scene 10: Medium closeup. Kids eagerly pile out of the parked car, followed by parents. Mother and kids start to unload things. Jim still reluctant and a trifle grouchy.

Scene 11: Closeup of mother and two kids. Boy points in one direction, suggesting a likely picnic spot. His sister points in opposite direction at what she believes to be a better spot. Then mother suggests still another spot, and all three walk out of scene.

Scene 12: Medium shot — same as scene 10. Jim watches family disappear, leaving him alone to unload car. He takes more things out of car, finally staggers out of scene in direction of family (out of camera range), under load of picnic basket, blankets, cushions, etc.

Scene 13: Medium shot of picnic spot. Mother sits down while kids amble about. She looks up at Jim, as he enters scene with things, and says:

Title: "My, it's cool here."

Scene 14: Closeup of Jim reacting to her words with a wry smile.

(The following is a sequence of closeups intended to bridge a period of time, in the same manner as a montage. Each shot should be brief and follow in quick succession to create a fleeting impression:)

Scene 15: Jim building a fire.

Scene 16: Jim carrying water.

Scene 17: Jim batting a ball.

Scene 18: Jim running race with Junior.

Scene 19: Jim working over the fire, again.

Scene 20: Jim picking ants out of potato salad.

Scene 21: Closeup of mother calling to Jim and kids out of scene:

Title: "Lunch is ready!"

Scene 22: Medium long shot. Son and daughter running toward camera, with Jim dragging along slowly in background.

Scene 23: Medium closeup of picnic spread. Mother at one side. Kids enter scene, reach for sandwiches and pickles as they sit down. Jim enters last, wiping perspiration from forehead, etc.

Scene 24: Medium closeup, from another angle, of family eating. Fadout.

Scene 25: Fadein. Medium closeup. on ground, leaning against tree in background. Wife reclining beside him. Jim plucks small branch from nearby shrub, looks at it, and a sudden bright idea occurs to him.

Title: "Poison ivy!"

Scene 26: Closeup of Jim staring at branch (resembling poison ivy) held in his hand. Still smiling mischievously, he looks toward wife, then moves toward her with branch.

Scene 27: Same as scene 25. Jim strokes wife's arm and back of her neck with the branch of poison ivy. Her back is turned now and she is not aware of Jim's prank. She moves one arm to shoo away imaginary fly. Jim chuckles to self, tosses away ivy.

Scene 28: Medium shot, different camera angle from preceding scene. Jim and wife in foreground. Children romping in background.

Scene 29: Closeup of Jim's wife. She looks startled. Scratches arm vigorously, then scratches her neck.

Scene 30: Closeup of Jim watching her, smiling to self. Puts hand up to face to stifle a chuckle.

Scene 31: Closeup — same as scene 29. Jim's wife now scratching vigorously. She turns to Jim and says:

Title: "Jim, I think I've got poison ivy!"

Scene 32: Medium closeup: Jim examines wife's arm. Agrees with her. She begins to gather up picnic paraphernalia. She speaks to Jim:

Title: "Let's go home. Call the children."

Scene 33: Same as scene 32. Jim rises, looks in direction of children and calls.

Scene 34: Medium long shot. Children playing. Hear father's call. Answer, and start walking toward camera.

Scene 35: Medium shot. Kids and mother getting into car as Jim puts

last of picnic equipment in trunk compartment of car. Fadeout.

Scene 36: Meduim shot: Fadein — Jim and his wife in kitchen of their home Jim uncorks bottle of poison ivy lotion.

Scene 37: Closeup of bottle in Jim's hand, showing label: "Poison Ivy Lotion."

Scene 38: Same as scene 36. Jim applies lotion to wife's arm and neck. She continues to scratch between applications. Turns to Jim and says:

Title: "No more picnics for me!"

Scene 39: Closeup of Jim and wife. He is applying lotion to back of her neck. He winks slyly toward camera and smiles as he puts down bottle and begins to wipe hands.

Scene 40: Interior of living room—same as scene 2. Jim slumps into his easy chair, kicks off his shoes and picks up his newspaper. As he reads he absent-mindedly scratches his face. Then he scratches again, more vigorously. A moment later he puts down paper and scratches the palm of his hand. He looks up suddenly with a horrified expression on face.

Scene 41: Closeup of Jim's expression. It suddenly occurs to him that he, too, has poison ivy. He explodes:

Title: "POISON IVY!"

Scene 42: Same as scene 40. Jim bounds out of chair and exits from scene. Fadeout.

Title: "And the next day was Sunday, the day of rest. Jim was getting the rest he craved."

Scene 43: Medium closeup of Jim. He's seated in chair, face, arms and hands heavily bandaged. The itching on his arms continues. He tries to scratch with his bandaged hand. Gives up, slumps down in chair with a look of despair on his face—that part of his face that can be seen, that is. Fadeout. (This closing scene can be staged in the living room or out of doors as desired.)

THE END

Cine Roundup...

• *Continued from Page 402*

braces more ambitious amateur productions with sound on film.

Contestants are urged to submit their films as early as possible so that they may be judged, graded and promptly returned. Contestants are cautioned to put name and address securely on both containers and reels. All films will be returned by Express, collect, amply insured.

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When we announced, early this year, that Home Movies maintained a modest library of 8mm. and 16mm. films for

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Requires no darkroom for loading standard 35mm cartridges, once the 100' roll of film is inserted in the loader. Brand new and fully guaranteed to satisfy.

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Processing Included by Eastman Kodak.

EMPTY 35mm cartridges (used) $1.00 per doz.
SPECIAL COMBINATION OFFER! Take advantage of our unusual combination bargain special!
1—100' film (any type) all packed on Daylight loading spools suitable for 35mm Cine Cameras ..... regular $1.98
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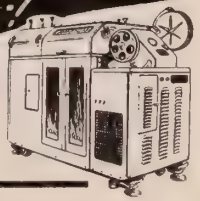
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free loan to established amateur movie clubs for program material, we did not anticipate the unprecedented demand that would follow for these films. As a result, all films were soon booked up for months ahead. We have had duplicates made of several of the films, which will alleviate some of the difficulty of supplying club demands, but it will be a few weeks yet before the library can get back to the normal and orderly procedure of supplying all club wants.

Other Sources

Speaking of films reminds us that there is an increasing number of sources of good program films opening up, offering instructional and informational films on free loan to groups, which, of course, includes ciné clubs. A letter just received from the Arthur Bauer Company, representatives for Swiss watch manufacturers in this company, informs us they have two 16mm. sound films which they offer to loan to amateur ciné clubs: one, "The Swiss Watch," which deals with manufacturing, assembling and adjusting, and the other, "The Balance Wheel," which shows how the heart of the Swiss watch functions. Interested club secretaries are invited to write the above company at 48 West 48th St., New York City.

A.S.A. Index

A comprehensive explanation of the practical use of the new A. S. A. Exposure Indexes has been compiled in pamphlet form by the Eastman Kodak Company.

The pamphlet, "Exposure Indexes and How to Use Them," is offered free through the Kodak Sales Service Division and is punched for insertion in the Kodak Photographic Notebook. It describes the origin of the exposure index and the scale of numbers used, and compares that scale with the former Weston and General Electric meter settings. Most of the pamphlet deals with the correct application of these indexes to meter measurements of light reflected from the scene and from test cards, and of light incident on the scene. A number of factors which influence the application of such measurement, such as bellows extension for close-ups, are discussed. Tables of exposure indexes are included for Kodak negative films and plates, both continuous tone and high contrast, color films and Ciné-Kodak films.

The pamphlet is intended to provide basic information for photographers whose exposure meters are calibrated with the new A S A indexes, as well as information on the use and application of the indexes to older exposure meters not calibrated in this manner.

A free copy of the pamphlet may be obtained by writing directly to Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y.

Microscopic Movies . . .

• *Continued from Page 419*

which held the lens of the viewfinder.

A small tube of metal about an inch long is next soldered to the side which held the lens. This should be made as large in diameter as possible without becoming larger than the side of the box. When finished and painted, there should be fastened on the open end a small piece of ground glass or focusing film. Then center this part over the hole in the metal cap and fasten with a few drops of solder.

Next set a small piece of slide cover glass in place as shown in diagram B. This is extremely thin glass and must be handled and cut carefully so that it is slightly larger than the hole in the center of the viewfinder which it is to cover.

With a few small dots of household or model aeroplane cement placed on the very edge of the glass, at various points, set glass over the hole and let dry. When dry, carefully clean fingerprints and dust from glass on both sides. The completed unit serves the same purpose as a prism.

In use, focus the microscope on the object on the slide and then place the attachment over top of the focusing tube, as shown in the diagram. Now bring the camera and lens down as close to the attachment as possible and center it. As you watch through the ground glass, start your camera. What you see is what you will be photographing.

What happens in the attachment is this: The light going through the microscope and the thin glass, set at 45 degree angle, is also reflected to the focuser and thus, what is seen through the eyepiece is photographed by the camera.

Next to the camera, the important piece of equipment for cine-photomicrography is a microscope. The experimenting beginner will find several good low priced microscopes on the market. Those planning serious work will want only the best, such as the microscopes manufactured by Bausch & Lomb.

The problem of arriving at correct exposure will probably be the most difficult for the movie amateur to surmount, for it is not at all easy for the experienced worker. Satisfactory screen quality will depend entirely upon cor-

rect exposure, and the most satisfactory way to arrive at it is to film tests. In all test instances, the light source should be permanently fixed and not vary between the test exposures. Shooting a test roll of 50 feet of 16mm. film should enable the photographer to establish satisfactory exposure.

At best, this brief article can only serve to challenge the interest of the movie amateur and enable him, through following Mr. Buffamoyer's suggestions, to try this provocative field of movie making. For the truly serious cinephotomicrography enthusiast, Eastman Kodak Company, Rochester, New York, has published a book on the subject entitled *Photomicrography; An Introduction To Photography With A Microscope.* Bausch & Lomb's booklet, *Motion Pictures Of Micro-organisms,* temporary out of print, also gives the amateur much valuable information as well as description of the better equipment available for this type of motion picture work.

Celluloid College . . .

• *Continued from Page 428*

will go out and apply the principles they have been taught with a stimulated mind instead of a tired one. Indeed, Celluloid College has succeeded in making it fun to learn cinematography by developing a straight from the shoulder technique and filling the instruction with human interest.

Brodbeck, Creveling, and Hament searched long for a word describing this successful combination of education and entertainment; then Creveling coined the word "edutainment" and the search was over. Thus, a painstaking and long period of evolution was completed; all the ideals, ideas, experience and knowledge were melded into reality in the organization's initial teaching film which affords the student of motion picture photography opportunity to study and practice Hollywood studio techniques in his home, with the equipment he has on hand.

Then There Were Nine . . .

• *Continued from Page 420*

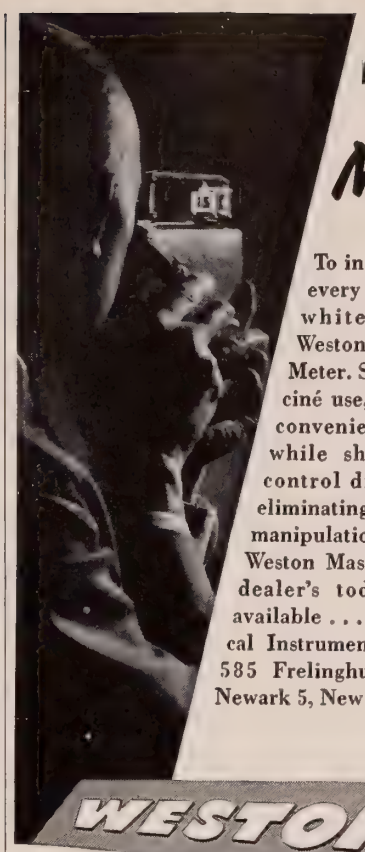
splits the scene area into 9 parts, photographing one unit at a time, with the other 8 units masked off.

On the screen, the picture is introduced by the main title which is followed by a series of subtitles which state:

"Once upon a time there were some sisters. A lot of them—in fact NINE of them."

". . . and they each had brown hair, green eyes and a beautiful pug nose."

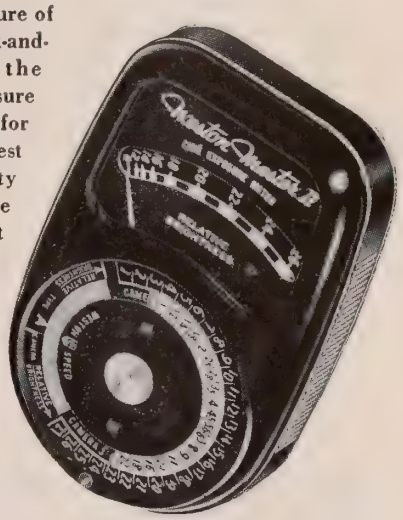
"They were all the same size and exactly the same age. (Some one page Ripley!)"



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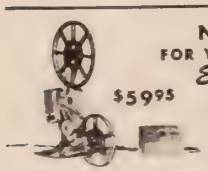
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"They all lived in the same village and on the same street and in the same house and on the same side of the same house."

'From across the court we'll look in. We hope they are home."

The opening scene introduces the first little sister. In the center of the screen a white window shade is suddenly raised in a window by a youngster dressed in plaid gingham. Then other windows light up and their shades are raised one by one. Soon 9 windows are revealed and in each window is a girl doing something different—each played by the same brown-eyed, pug-nosed youngster, as shown in the accompanying frame enlargements.

In the first frame she plays part of girl applying cosmetics. In the 2nd, a spectacled girl writing a letter; in the 3rd an inebriate. In the others she portrays a student cramming for exams; a radio serial addict; a telephone gossip; a book worm; a nurse; and finally a bored and sleepy girl. On the screen is a composite study of one girl in 9 different moods. Then, as the picture nears the end, the shades are drawn one by one until the scene becomes a total blank again. It's an excellent idea that might be copied by professionals in making screen tests of aspiring film players.

The apparatus used in filming the picture is shown in the lower picture. First a wooden platform was securely fixed to the camera tripod and the camera mounted upon it, which allowed full use of the tilting and panning action of the tripod head. Attached by hinges to the other end of platform is a frame divided into 9 equal sections. Each of the sections is filled in with a piece of plywood that is covered on the side facing camera with black velvet.

The area occupied by the frame and the 9 sections exactly corresponds to the field of view covered by the wide angle lens on Johnston's Bolex camera. Frame and platform are painted flat black, and when an exposure is to be made, a piece of black oilcloth is extended over the camera and frame to form a hood that blocks out the light between camera and frame, the same as with a matte box.

The photo shows one of the frames removed in the top group. After the scene for this area of the film has been exposed, film in camera is wound back and made ready for re-exposure on the next "1/9th" section of the frame. This procedure is continued until the entire 9 sections have been filmed and the film run through the camera and wound back 9 times.

The action of the girl in one section was correlated to the action of each of the other sections by a master chart prepared in advance, and the action carefully checked by the frame counter and the second-hand on a large cloth, placed conveniently near the camera.

The entire frame was folded down each time the girl was placed in a new position, and then replaced when the shot was to be made. The girl's action, in each section, was kept within bounds by small black stovepipe wires stretched over a 6 by 9 foot frame, creating 9 equivalent spaces. The same blind was used for each scene or section.

Thus the interesting project, which resulted in another captivating home movie for this Utah filmer, involved gadgeteering, in making the platform and 9-section frame; the skill of winding back film and re-exposing it; careful observance of the camera frame counter; an adventure in theatricals and dramatic staging; and finally, thoughtful titling which so skillfully orients the audience for the picture that follows.

The Experimental Workshop . . .

• *Continued from Page 427*

camera to base of tripod head.)

(m) Pan-head base.

(n) Chrome band.

(o) Camera starting-button clamp.

Photo at left, above, shows side view of pan head showing the mechanism in position to shoot picture with split-fade in position. Cams (d) and (e) are fastened to tube (c) so that the camera starts running before the split-fade (i) starts moving. This is done by a simple turn of knob (b). A fast or slow fade can be accomplished by turning knob (b) fast or slow.

The camera starting-button clamp (o) is fastened to lever (f) with a small coil spring and brass pin. The spring is necessary in order to keep the levers in contact with the cams. There is a small coil spring fastened to the starting-button clamp (o) to prevent the clamp from slipping off the starting button.

Photo at right, above, shows front view of pan head with the camera in shooting position with split-fade away from the lens. This shows the important off-set of the tripod handle.

When taking a picture I set up the tripod and look through the viewer, I have my right hand on the handle (a) and my thumb and index finger on the knurled knob (b). (The handle can be turned to lock or unlock for a pan without turning the knurled knob.) When ready to shoot, I can step back away from the camera, and turn the knurled knob (b) and we have a picture with fade, or mask, or without as desired.

The pan head turns horizontally on a bronze bushing, with a 3-inch thin metal washer between the two wood parts, to prevent them from sticking in damp weather. — *Gerrit Siereveld, Grand Rapids, Mich.*

Emergency Reel

Caught unexpectedly without a 2000-foot 16mm. projection reel recently, I prevailed upon a theatre projectionist to part with a standard 35mm. reel of the same size. I then cut this down to fit 16mm. film by removing the bolts that hold the side flanges, and ground down the hub to 16mm. width. This done, the flanges were replaced, making a perfect 16mm. reel. The holes in the hubs of 35mm. reels fit all 16mm. projector spindles. —*Austin McDonell, Spokane, Wash.*

With The Amateur Movie Clubs . . .

• *Continued from Page 432*

LOS ANGELES Cinema Club, on August 3rd, will stage its first annual salon showing of films and movie gadget and equipment show at the Los Angeles Breakfast Club. New equipment will be displayed by manufacturers; cinebugs will demonstrate home made gadgets, and top amateur films will be screened. Show will be open to public with special invitations going out to members of all Southern California movie clubs.

★

SOUTH SIDE Cinema Club members of Chicago are busily engaged in whipping up a scenario for the group's summer filming activities. Tentatively titled "Caught Short," locale for most scenes will be at Indian Dunes.

★

WASHINGTON Society of Cinematographers, Washington, D.C., had Ralph E. Gray as honored guest at its May 17th meeting at which time Gray screened his prize-winning films, "Typical Times in the Tropics" and "Primitive Patzcuaro."

★

RICHMOND (Calif.) Movie Camera Club held its first annual club picnic May 18th at the State Picnic Grounds on the slopes of nearby Mt. Diablo. The outing was featured in a film produced by members from a prepared shooting script. Club now boasts total of 42 active members, with many new prospects on the waiting list.

★

SYRACUSE —Cinematographers' Club of Syracuse held its first annual banquet on April 26th at which time contest pictures made by members during 1946 were screened and prizes awarded for same. First prize trophy was awarded

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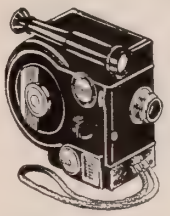
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LOS ANGELES 44, CALIF.

President A. D. Rogers for his 400-ft. 16mm. Kodachrome picture, "Adventures of Uncle Dudley." Club has announced removal to new headquarters at 339 E. Onindaga St., Syracuse.

★

NEWARK— Inactive during the war, due to decreased membership, shortage of film, etc., YMCA Movie Makers of Newark, N. J., have resumed regular meetings. Club plans include showing of films made by other amateur groups, and pictures dealing with national parks and historic places. Newly-elected officers include: J. L. Zeiher, pres.; Ralph Tignor, vice-pres., and Mrs. T. J. Evans, sec.-treas.

★

MIAMI Movie Makers, disbanded during the war, are again active. At a recent meeting, club member Jules Mendelson screened his prize-winning film, *Black Magic*. Members of the group plan to compete in contest sponsored by local photographic dealers' association. Keen interest is shown in gadgets, lenses and titling. Club officers are E. Ervin Gayle, pres.; Thomas A. Knight, vice-pres.; Mrs. Harry Rhoads, treas.; and Genevieve H. Knight, sec.

★

CHICAGO— Metro Movie Club's 1947 contest winners were: *Sunday Morning* by S. G. Yasbec (1st prize, gen'l class, 8mm.); *Reverie* by H. P. Bennett (2nd prize); *Sonja Henie* by F. W. Dibble (3rd prize); *Nature in a Lavish Mood* by Theodore Shaw (1st prize, gen'l class, 16mm.); *Sunday Evening at Home* by C. E. Frazier (2nd prize); *Sonja Henie* by F. W. Dibble (3rd); *Flying South* by A. H. Elliott (4th prize); *Winter Sports* by Fred Hieber (5th prize). First prize in the 16mm. novice class was won by Don Barber for his film, *Chicago*. The three first prize films were shown at club's annual spring party. A new contest is now getting underway for the Arthur H. Elliott grand award.

★

LONG BEACH Cinema Club's ex-presidents were recently honored at a special get-together. Short talks sketched the highlights of the group's history and were followed by examples of work done by members. Program included: *Story of Club's Founding* by Otis Hoyt; *Esquire's Escapade* by Clarence Aldrich; *1940 Beach Party* by Mildred Caldwell; *The Old, Old Story* by Pat Rafferty; and *Harbor Lights* by Warren Nash.

★

MINNEAPOLIS Cine Club celebrated its tenth anniversary last May. Important activity of the club is its service for "shut-ins." This enterprise under the leadership of Stephen H. Boyles carries films to those confined in hospitals, nursing homes, social service centers, etc. Pictures made by a score or more of the club's members have been exhibited by the producers, in person.

★

WALLA WALLA Cinema and Camera Club has produced two 16mm. films, *The Outcome of the Income Tax* and *Up and Atom*, the latter in color. Club's 1947 project, *The Pawn Ticket*, will be in 8mm. color. Five teams of cameramen and light technicians will film different sequences so that every member of the club may gain by actual experience and participation in work behind the scenes. New ideas in trick photography will be attempted, with all participating pooling knowledge and skills.

★

PETALUMA (Calif.) Cine Club gadgeteers took their best gadgets to Vallejo Movie Club's "open house" recently, when an exhibit of photographic equipment was arranged in conjunction with the club's regular program. Present from Petaluma were: Mrs. Payson Clark, Malcolm Byce, Verne Guthrie, Mrs. Hulda McFadden, Mr. and Mrs. Lee Bacon, Mr. and Mrs. Harold Lawson and Mr. and Mrs. Joseph Wayne of Novato.

★

GRAND RAPIDS— An "amateur movie hour" has been launched by the Grand Rapids Amateur Movie Club. Purpose of project is to show films to shut-ins. "Hour" is under direction and supervision of Mr. and Mrs. Clifford Young. All members are pledged to show films when called upon.

★

WESTWOOD (Calif.) — Movie Club's chairman, Angus Shaw, presented the following films at a recent meeting:



"Wow! I oughta get at least a hundred feet out of this!"

Bryce National Park and *Grand Canyon* (8mm. Kodachrome, filmed by Eric Unmack, W.M.C.), *Birth of a Notion* (8mm. pre-war classic), and *The Tacklebusters* (16mm. Kodachrome in sound). The Bryce National Park film, it will be recalled, won national honor in the 1946 contest held by the Union Pacific Railroad Company.

★

PASADENA— H. R. Sault of Altadena won first prize in the annual Pasadena Movie Club contest for amateur photographers. Competing films were shown in the library auditorium with James Fassero of Caltech and Arthur Barr of the visual education department of the city schools acting as contest judges. Filmed with an 8mm. camera, Sault's short told a complete story on a single roll of film.

Second prize went to A. R. Foster for his 16mm. film on Christmas store windows; third prize was awarded Ward Taylor for his comedy involving a woman shopper; and fourth prize was given Milton Miller for his travel picture showing wildflower fields. Fifth and sixth on the list were Max Colwell's racing picture made at Santa Anita and George Huddleston's comedy of children and bubble gum.

Evald Moeller and Pat Pike were in charge of the contest and made the awards.

★

BROOKLYN Amateur Cinema Club, now greatly increased in membership, is fast becoming one of the east's outstanding clubs. Group has acquired a roster of excellent filmers and program committee has worked diligently to provide programs of information and entertainment for members, including talks by well-known speakers and outside filmers. Club also has a clinic committee to aid members in titling and editing unfinished films.

★

SYRACUSE—According to Dorothy Warner, secretary, Syracuse Movie Makers' Association has disbanded. A new group, The Cinematographers' Club of Syracuse, has been formed in its place with offices at 153 Lilac Street, Syracuse, New York.

★

CALGARY (Canada) Amateur Motion Picture Club's recent meeting was devoted to demonstrations and discussions of movie screen materials, and supplementary wide angle and telephoto lenses. Process of enlarging 16mm. movie frames to sizes suitable for home photo albums was also discussed and representative prints of results were shown. Club's "picture of the year" contest closes November 1.

THE CAMERAS ARE COMING

Hurray, Hurray . . . and Projectors, Lenses, Meters too!

NEW 16mm. MOVIE CAMERAS

Magazine Lektro Camera, f/3.5 with case	$125.00
Magazine Lektro Camera with coated f/1.9 lens	195.00
Bell & Howell Auto Load, f/2.5	186.67
16mm Magazine Kodak, f/1.9	175.00
Bolex H-16, Less lens	282.50
Bolex H-16, with 1" E.K. f/1.9	345.25
Bolex, H-16, with 1" Switar f/1.4	466.25

NEW 8mm. MOVIE CAMERAS

8mm Universal Cinemaster, f/2.5	$ 66.65
8mm Revere, f/2.5	77.50
8mm Revere Turret, f/2.8	110.00
8mm Revere Magazine, f/2.5, Model D	127.50
8mm Bolex L-8, Kern f/2.8	139.50
Bell & Howell Sportster f/2.5	102.61
Bolex H-8, less lens	282.50
Bolex H-8, Wollensak ½" f/1.9	321.55
Bolex H-8, Switar ½" f/1.5	425.42
Briskin 8mm Magazine, f/2.5	114.43

8mm. AND 16mm. MOVIE LENSES

15mm E.K. f/2.7 and adapter	74.15
15mm Kern Switar 2.8	78.75
16mm Schneider Xenar f/1.9 Wide Angle Lens	149.50
17mm Wollensak f/2.7 Focusing Mount	62.50
1" E.K. f/1.9, C Mount	81.67
1" Kern Switar f/1.4	183.75
1" Schneider Xenar f/1.5	149.50
1½" E.K. f/2.5	65.10
1½" B & H f/3.5	55.85
2" E.K. f/1.6 and adapter	119.40
2½" E.K. f/2.7 and adapter	95.67
75mm Schneider Tele Xenon f/3.8	110.00
75mm Zeiss Sonnar f/4	139.50
4" E.K. f/2.7 and adapter	105.00
6" E.K. f/4.5 and adapter	118.42

NEW MOVIE PROJECTORS

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8mm DeJur 1000 Watt	157.50
8mm Ampro A8	168.00
8mm Bell & Howell	177.45
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16mm Kodascope 16-20	225.00

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16mm Sound-Movie Mite	298.75
16mm Sound Kodascope, FS-10-N	500.00
16mm Sound Victor Model 60	468.00
16mm Sound Ampro 20	540.00
16mm Sound Natco	479.00
16mm Bell & Howell Filmosound	579.00

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MICRO-16	$ 29.50
3mm ARGUS-C3, Flash Unit and Case	70.33
35mm MERCURY II F:2.7, equal to new	59.50
35mm PERFEX DE LUXE F:2.8	89.50
35mm CLARUS F:2.8	116.25
35mm LEICA IIIe SUMMITAR F:2	392.00
35mm LEICA IIIe ELMAR F:35	297.50
35mm CONTAX III SONNAR F:1.5	398.50
35mm CONTAX II SONNAR F:2	299.00
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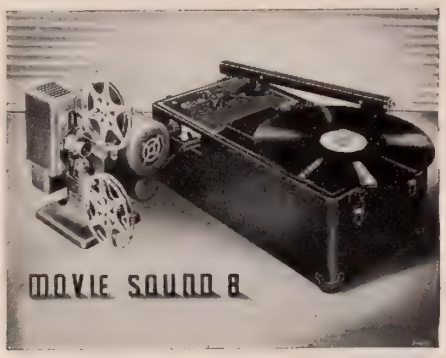
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In Home Movie Equipment And Accessories



Dual-Professional Meter

A "life-time guarantee" is one of the features offered by makers of the De Jur "Dual-Professional" exposure meter which may be used to read incident as well as reflected light. An exceptionally sensitive meter, it features a die-cast aluminum case for durability and automatic, instant reading with one hand operation of the calculator. To read incident light, the light baffle is dropped by pressing a button which exposes a greater surface of the Luxtron light cell and at same time automatically adjusts the f/ stop scale for direct reading of incident light. List price is $32.50.



Sound for 8mm.

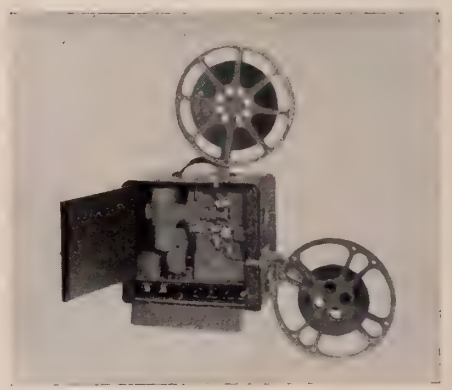
Affording for the first time one of the most practical devices for producing synchronized sound with the projection of 8mm. films, is the Movie Sound 8 unit developed and offered by the Continental Products Corp., 1103 E. 15th St., Kansas City 6, Mo. Unit consists of an Eastman Kodascope Eight-CPC, especially adapted for synchronization, and a record player and amplifier unit.

Perfect sound synchronization is achieved by use of two synchronous electric motors and an ingenious automatic starting device.

Unit is housed in a single carrying case. Manufacturer states that 8mm. sound films (with sound on disc) will soon be available for use with Movie Sound 8, manufactured by Castle Films.

Color Duplicates

Hollywood 16mm. Color Co., 6060 Hollywood Blvd., Hollywood, reports that more and more amateurs are having duplicates made of their valuable color films, especially where such films demand considerable screening. This company specializes in making both 8mm. and 16mm. duplicates of color films.



Kolograph Projector

The Kolograph is a new 16mm. sound projector with many interesting features, including a "rock steady" intermittent movement, adaptability for use with lamps as large as 1250 watts, usable with either AC or DC current, and ability to accommodate reels up to 2200 feet capacity. Distributor is Don B. Oliver, 188 W. Randolph St., Chicago 1, Ill.

Film Preserative

American Bolex Co., Inc., 521 Fifth Avenue, New York City, announce Ambolac, a new film preserver that is quickly and easily applied to movie film without special equipment. A 2-ounce bottle will cover approximately 1500 feet of 16mm. movie film. It provides a thin film to protect the emulsion without impairing screen brilliance or color values.

The protective coating safeguards film emulsion against mechanical damage resulting from dirt piled up on the aperture plate. It also protects film from rewinding scratches, fingermarks,

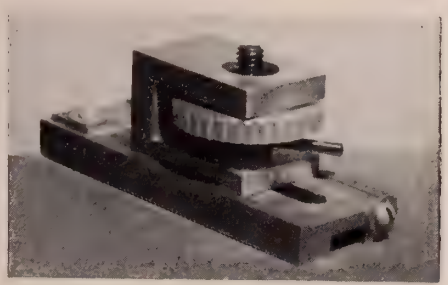


curl and brittleness. It is said to be especially valuable when film is projected with high-wattage lamps, since treated film does not lose its humidity as rapidly as unprotected film. The coating permeates the porous emulsion and toughens it. Ambolac-treated film does not have to be stored in humidor cans. It is equally suitable for black-and-white, Ansco Color or Kodachroime. Available at all photographic stores, Ambolac sells for $1.00 per 2-ounce bottle.



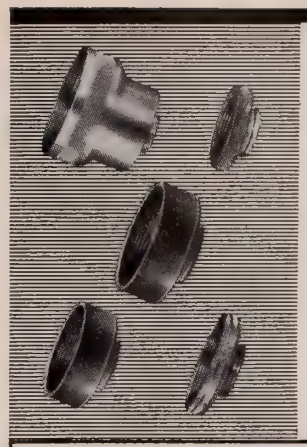
Franklin Editor

Affording film editors a view of film images bright enough to be easily seen in the average lighted room, is feature claimed for the Franklin "President" action editor which employs a projector-type mechanism to provide motion in the pictures without objectionable flicker. Available for either 8mm. or 16mm. films, this new editor is of all-metal construction with handsome crackle finish. Revolving film gears are smoothly polished to insure against damaging films during editing process. Distributor is Camera Specialty Co., 50 W. 29th St., New York City.



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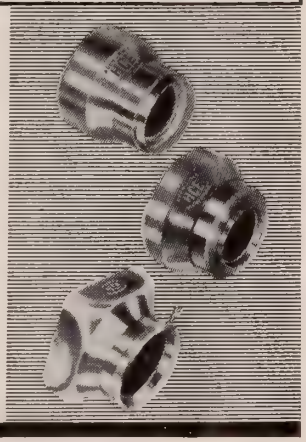
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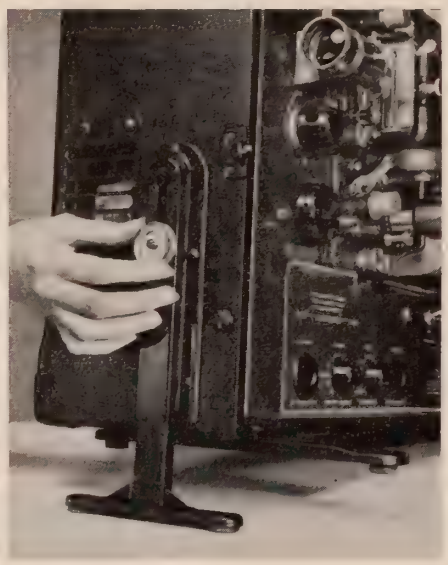
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H-8 and H-16 cameras is the Stevens Rackover which permits shifting camera laterally from finder to lens position and back again in aligning camera with subject as when shooting ultra-closeups and titles. Device mounts readily on tripod and generous size screw affords easy mounting of camera. Rackover action may be quickly and firmly locked with quarter turn of lever. Precision made throughout, list price is $19.80. Manufacturer is Stevens Engineering Co., 2600 Military Ave., Los Angeles 34, Calif.



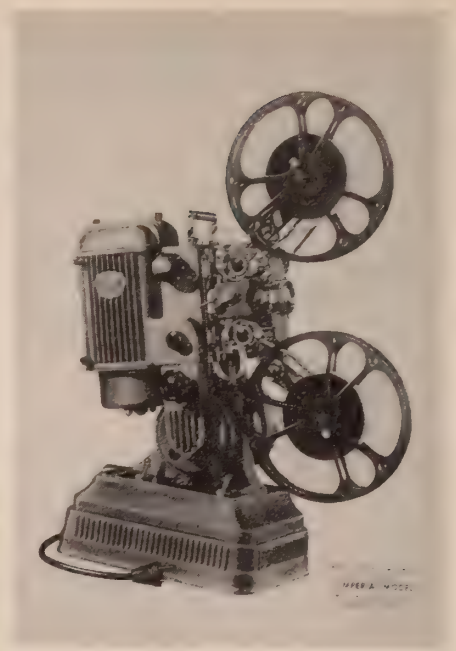
Natco Projector

The new model 3019-2 Natco 16mm. sound projector features a centrifugal power switch that permits projector motor to attain full operating speed before switching on the projection lamp. Controls on the new model have been re-arranged for convenience and threading diagram is permanently imprinted on body of projector as a guide. The new Natco, with a film capacity of 2000 feet, incorporates a 25-watt amplifier with a 12 inch permanent magnet type speaker, 750 watt projection lamp, and 2 inch coated projection lens.

A unique feature is an easily operated, spring-loaded tilting mechanism which raises the projector automatically as soon as thumb screw is released. Projector can then be brought down to desired position by merely pressing it down and locking in place by tightening the thumb screw.

Ampro In Britain

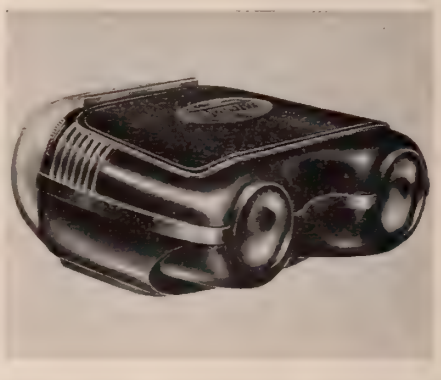
Ampro Corporation of Chicago announces that arrangements have been completed to manufacture their well-known 16mm. silent and sound motion picture projectors in Great Britain. A newly-formed British distributing company, Simplex-Ampro, Ltd., located at 167-169 Wardour Street, London, W. 1, will direct the sale of Ampro projectors in Great Britain, Ireland, and the Continental markets.



The Simplex-Ampro 16mm. projectors will be made in accordance with the tested design and to the same specfications as the Ampro Equipment manufactured in Chicago, U. S. A.

Slide Viewer

For the cine hobbyists who also indulge in slides, Craftsmen's Guild, 6916 Romaine St., Hollywood, offer the new Twinlenz viewer. Manufacturer claims that by a new and ingenious arrangement of optical elements, the Twinlenz viewer achieves with use of a single slide a startling three-dimensional effect. Viewer is so designed that user may view a single transparency with both eyes, eliminating the fatigue that usually results from keeping one eye closed as with the ordinary type of viewer. A feature is that the viewer easily may be taken apart and cleaned. List price is $12.50.



King Panhead

An ideal tilt-pan head for light 8mm. and 16mm. cameras is being marketed by the Garron Company, 1133 Broadway, New York City. Precision machined and carefully engineered, this head affords smooth pan and tilting action with a minimum of effort. Made of brass and nickle plated, accessory sells for $2.95, including tax.

Information Please . . .

• *Continued from Page 406*

I can adapt my camera to this titler?

A—We are not familiar with differences in measurements, but a titler designed for a Bell & Howell camera would undoubtedly be different than one designed for a Revere. Therefore some physical changes would have to be made in your titler in order to use it with your Revere camera. It would probably be simpler and less troublesome for you to purchase a titler made especially for your camera, or one of the universal makes adaptable for use with all cine cameras. Your local camera store can advise you further on this, and probably accept your present titler in trade on a new one better suited to your camera.

Backwind (E. H. Hunter, Bradentown, Fla.)

Q—*I have a Filmo "Aristocrat" 8mm. camera, and wish to have a backwind installed, also filter slot for behind-the-lens use of filters. Where can I have this done?*

A—The MacVan Engineering Company, 3829 El Cajon Blvd., San Diego, Calif., specializes in installation of backwinds, frame counters, etc., on 8mm. and 16mm. cameras. We suggest you write them for particulars and prices.

Lens Comparison (Jerry Klein, Brooklyn, N. Y.)

Q—*Is there any practical difference in photographic quality to be obtained for color work between a Kodak f/1.9 and a Wollensak f/1.5 lens? Also, in filming with tungsten light, is the f/1.5 lens any better than f/1.9 on the basis of the small extra margin of light gained with use of the f/1.5?*

A—1st question, no. 2nd question, no.

Wipe Effects (Jas. R. Oswald, Chicago, Ill.)

Q—*How can I make the spiral wipe effect seen in many professional 35mm. films? The transition referred to takes the form of one scene unfolding over the other in a spiral, ultimately obliterating the other or initial scene.*

A—The spiral wipe which you have seen in theatrical films is produced by means of matts and an optical printer. It would be difficult for the amateur to duplicate without using the same equipment which calls for printing the effect step by step, a frame at a time.

Censorship (Foster S. Savage, Connellsville, Penna.)

Q—*I plan to show movies in our community hall for benefit of residents here, both adults and children. I plan to show films of educational nature such as those obtainable on free loan. I am told there are censorship laws in this state affecting the showing of motion pictures to the public. Can you give me any information on this?*

A—If there are censorship laws in your state, and if they affect the showing of films such as you propose to screen for your community residents, this information can be had from the Secretary of State, Philadelphia, Pennsylvania.

Metering Incident Light . . .

• *Continued from Page 425*

required for accurate measurement of incident light. For this reason, incident-light measurement is relatively new in photography because the older photoelectric meters were only intended to measure reflected light.

To make an incident light reading, the incident-light exposure meter is held immediately in front of the subject, pointed directly toward the camera so that it is illuminated by the same light that falls upon the subject. In this way the meter measures all the light within its 180 degree angle of acceptance, including that reflected from walls, ceiling, etc., as well as the light coming directly from the lamps. This incident light reading is entirely unaffected by the brightness or darkness or the colors of the subject. The meter will then give a direct reading of the existing light value and will indicate the proper lens and shutter settings which will place both highlights and shadows of the subject within the film's range of correct exposure.

As mentioned above, incident light measurement gives higher readings on the meter scale than those given by reflected light. If the reason for this is not obvious, the following example should make it clear. Assume that a closeup shot of a notebook lying on a black walnut table is to be made, with feeble light from a candle on the table and with a *balanced* low level of key lighting by diffused photofloods. An exposure meter would hardly register the feeble light reflected by the dark wood surface, but if the meter were held at the surface of the table and pointed toward the camera, the full intensity of the incident light from candle flame and photofloods would fall upon the meter's sensitive cell and give a reading suffi-

• *Continued on Page 461*

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Metering Incident Light . . .

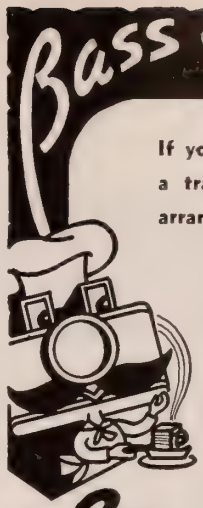
● *Continued from Page 459*

ciently high to accurately indicate the correct exposure. It is apparent, then, that an exposure meter designed to measure incident light will give correct readings under conditions where the light is so poor that measurement of reflected light would be impossible.

It is self-evident that incident light readings will indicate average, middle-range exposures with reference to the available illumination, whether the light is feeble, moderate or bright. Since the meter is pointed toward the camera, at any given level of illumination the indicated lens and shutter settings will always be the same, regardless of the subject. It makes no difference whether the subject is light or dark, colored or of neutral hue, or with rough or shiny surface. The same light falls on the meter, and because it is in front of the subject the meter does not "see" the subject, therefore, it cannot possibly favor the highlights at the expense of the shadows or vice versa.

For the sake of clarity, let us review a hypothetical determination of exposure taken by both reflected and incident light. The light reading is to be taken outdoors and the subject is a girl in white dress, holding a black Cocker Spaniel in her arms and standing in front of a light gray wall with rambler roses. We set up the camera 15 feet from the subject, and, standing beside our camera, take a reflected light reading by pointing our exposure meter at the subject. The meter would naturally register the preponderance of light reflected from the background and the white dress. The small amount of light reflected from the black dog would require a relatively long exposure. But the meter reading of the total reflected light would indicate a relatively short exposure which might fail to record any of the detail and texture in the dog's black coat.

If we wish an accurate reflected-light measurement which takes into account *both* the shadow detail of the dog's fur, and the extreme highlights on the girl's white dress, we must walk up to the subject and take close-up readings of light reflected from both the lightest and darkest parts of the subject at a distance of about six inches, with care that the meter does not cast a shadow while the reading is made. Then the average of these readings will lead to a meter-indicated exposure adjusted to the average brightness, midway between

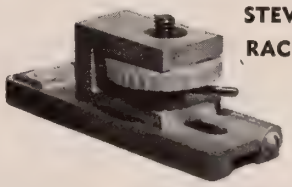


Bass cooks up trades

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highlights and shadows of the subject.

A similar average exposure which accurately takes into account both highlights and shadows, according to their relative brightness, is given by a *single* measurement of incident light. In this case, the subject, background and camera are exactly the same, but an exposure meter capable of measuring incident light is used. In taking the reading, the meter is held immediately in front of the subject and pointed directly toward the camera, without concern about the brightness or darkness or the colors of the subject. The meter will then give a direct reading that leads to proper lens and shutter settings for correct average exposure. This exposure will place both highlights and shadows within the film's range of correct exposure and will give proper rendition of color in the flesh tones, white dress, rambler roses, gray wall and in the rich, silky coat of the Cocker Spaniel.

Incident light readings are more than a convenient alternative method for determining exposure, in fact they become nearly indispensable for indoor photography where it is difficult to register low levels of illumination, or where it would be impossible to measure reflected light with the best of exposure meters. Since the majority of photographic exposure meters have been designed for reflected light only, they cannot be used in the manner described. More recently, however, three meters have been manufactured with provision for measurement of incident light, for example, in the popular-price field the DeJur Dual-Professional meter has been designed to read either reflected or incident light with one-hand operation. By simply pressing a release button, the light-restricting baffle (for reflected light) swings out of the way to allow a 180 degree angle of light acceptance, with automatic adjustment of the f/- stop scale for measurement of incident light. As far as the user is concerned, there is nothing to remember and no special technic to be learned. The only difference in using the meter to measure either reflected or incident light is the different direction in which the meter must be pointed and the required pressing of the button for incident-light readings.

Incident light measurement has a definite place in motion picture photography. While it is not applicable to every condition of light and subject, it often provides a most convenient and reliable guide to correct exposure under conditions where no other method can be used. These most commonly occur indoors, or when the subject presents highlight and shadow where an average reading must be obtained. It is then a simple matter to obtain an accurate result through a *single* reading, made with facility and accuracy by measurement of the incident light.



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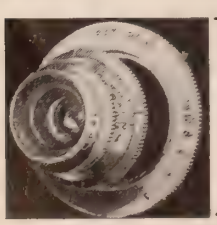
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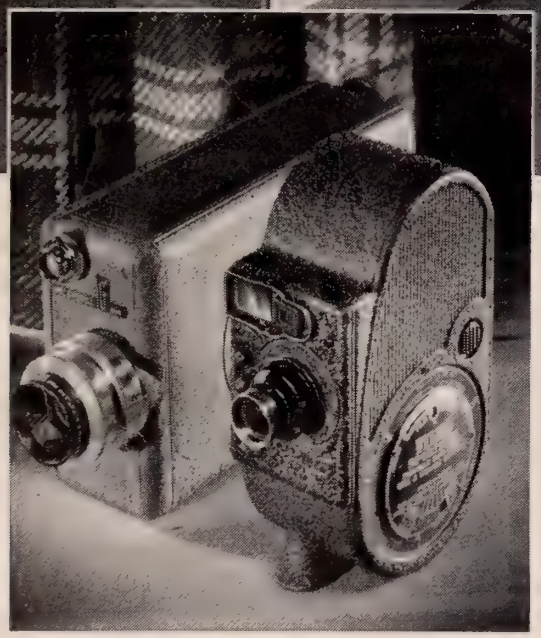
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Filmo Sportster, at right in photograph, uses economical 8mm film, makes truly fine movies in beautiful full color or brilliant black-and-white. It is small, light, easy to carry, and easy to use.

Filmo Auto Load Speedster, at left in photograph, is loaded in an instant with 16mm film magazines, color or black-and-white. It offers five camera speeds, single-frame release for animation work, and a superb Filmocoted lens.

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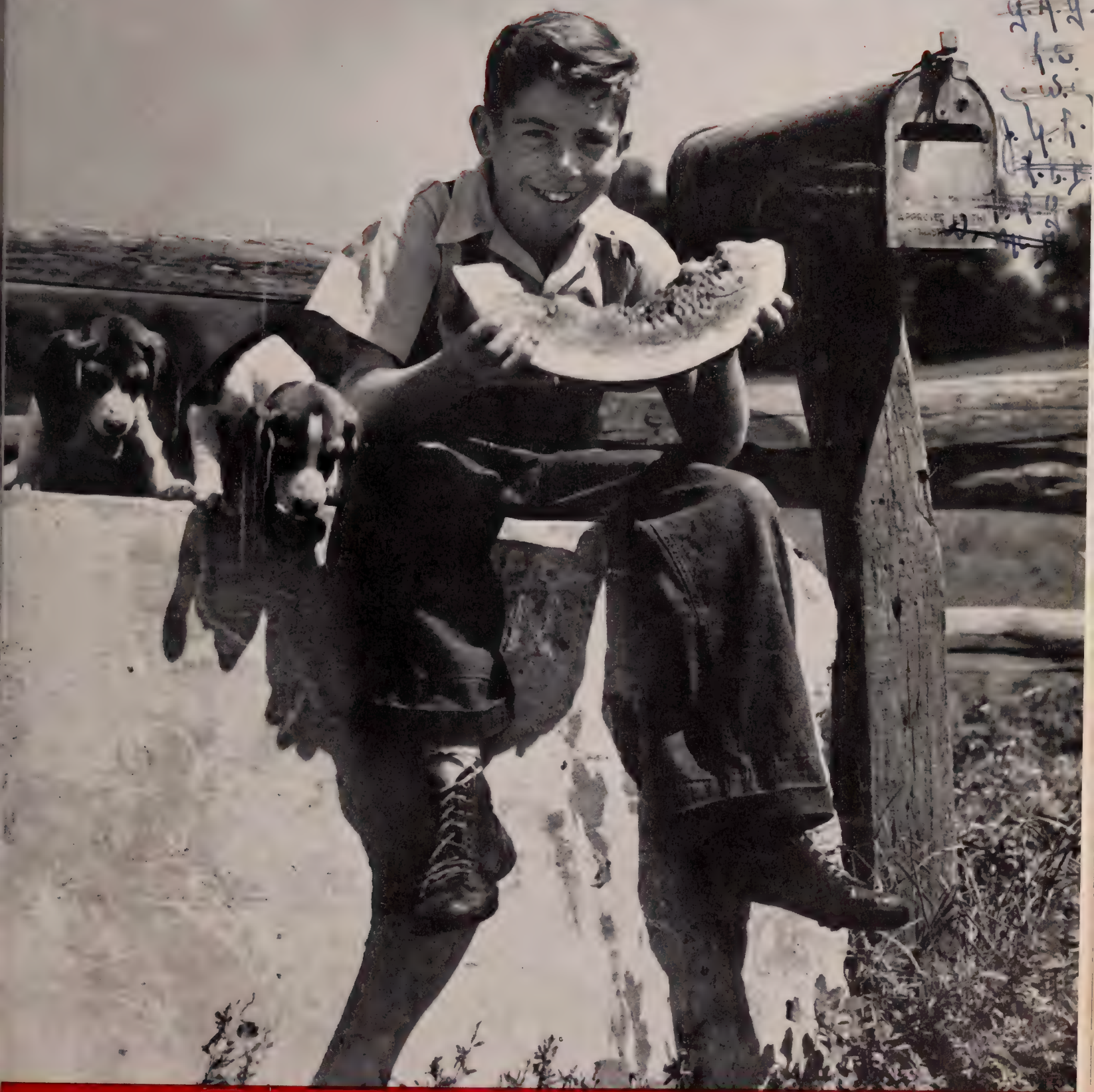
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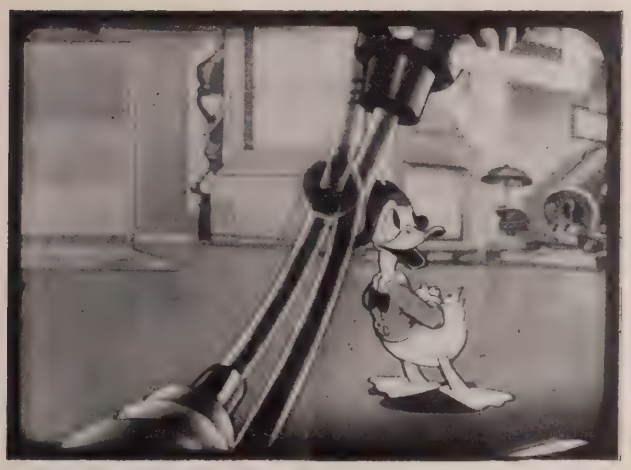
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VOL. XIV

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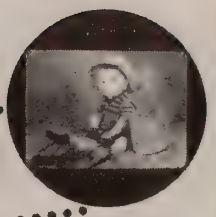
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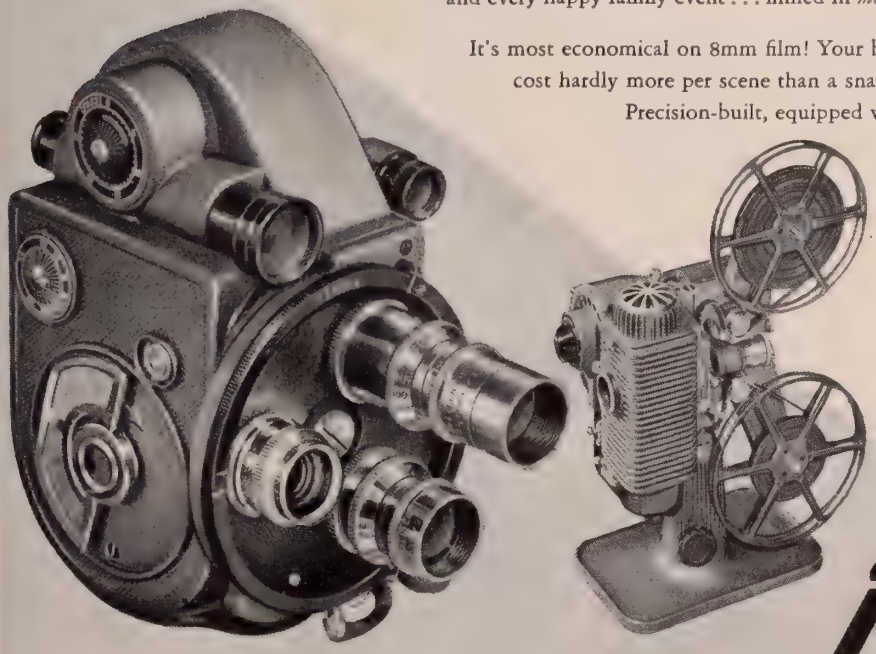
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Tinted Base (Albert C. Dutton, Sr., Hampton, Va.)

Q—I process my own 8mm. films and use Dupont film. When projected, the film has a light violet color. How can I correct this?

A—The purple or violet tint in Dupont film is in the base and cannot be removed. There are other bulk films available which do not have this feature. Write to the distributors of camera film listed in the classified advertising columns, this issue, asking if such film is available in 8mm., prices, etc.

Meter Readings (Kenneth Miller, Des Moines, Ia.)

Q—In taking a meter reading for a medium closeup of my wife, to use a hypothetical case, I get a reading of 100 on her hair and 800 on her face. Which of these two readings should I use in order to get best exposure of her face without danger of over-exposed, "chalky" results?

A—Base your exposure on the face reading. Elsewhere in this issue there is an article on use of exposure meters which touches on this very same problem. Sometimes the practice of taking several readings of a subject is suggested, with the object of averaging them in order to find the mean exposure that will give a normal exposure of all elements of subject's dress and features or objects within the scene. But in this instance, where facial features are the important thing, then we suggest setting your exposure according to reading obtained from the face. In taking this reading, be sure shadow of your hand and meter do not fall upon subject's face, otherwise they will greatly affect results.

Reversing Negative (S. G. Sautner, Akron, Ohio.)

Q—Can you supply a formula for the first developer in reversing Eastman's XX 16mm. negative film? Have tried several formulas that I previously used for regular reversal, but fail to get results when applied to the negative stock.

A—There are very few negative emulsions, if any, that will give satisfactory results when film is used as reversal and reversal processed. In our opinion, satisfactory results cannot be had using either Eastman or Ansco negative film in the reversal process. There is probably only one negative stock that can be reversal processed with any degree of success and that is Du-Pont's Superior negative No. 2.

Theoretically, any film can be reversed. However, regular reversal film carries a different emulsion than other type films, and is made especially for normal picture results when given standard reversal processing. In attempting to reverse process any other type of film, the same picture quality, and the snap and clarity will not be had as with film designed especially for reversal.

Lens Conversion (M. P. Bennett, Detroit, Mich.)

Q—I am planning to buy a half-inch f/1.9 lens for my 8mm. camera, and will then have on hand an f/3.5 lens for which I shall have no further use. Would it be possible for me to convert this lens to a telephoto, by unscrewing the two parts and mounting a tube of brass or other metal of the desired length between them?

A—The lens alteration you suggest is not practical nor recommended, first because it is hardly a job for an amateur, unless skilled in the science of optics and, second because any alteration of the fixed position of the lens elements would also change the lens' f/ value.

Filter Fuzziness (O. L. Tapp, Salt Lake City, Utah.)

Q—I recently machined a slot in my camera to provide use of filters back of the lens. However, results have not been as expected. Whenever using a filter, even a haze filter, my pictures are fuzzy. I am using glass filters.

A—The trouble undoubtedly lies in the use of glass filters which offer some distortion when used behind the camera lens. In cases where behind the lens filters are used successfully, the filters are gelatine in thin metal mountings. Try gelatine and see if you don't get better results.

Processing (Heister Gephart, Spring City, Pa.)

Q—Have attempted to process my own movie film, but without success. Am using bulk film and ready-to-use reversal chemicals. I would like to know how long I should subject the film to the No. 1 photoflood in the re-exposure process. I have been told to expose it until the emulsion turned quite dark.

• Continued on Page 526



STAMPEDE! Cowpuncher's dispute over water-hole builds trouble and suspense! Flaming prairie drives a thousand cattle mad with fear as guns blaze in spectacular ending!



TEXAS TRAIL TREACHERY! Outlaws raid ranches! Posse of cowhands convoying mail coach warned of treachery on trail! Trap escaped by daring exploit! Mail gets through.



CODE OF THE WEST! False evidence convicts deputy sheriff of mysterious killing! Suspense mounts as real criminals face disclosure! Six-shooters blaze and an innocent man is cleared!



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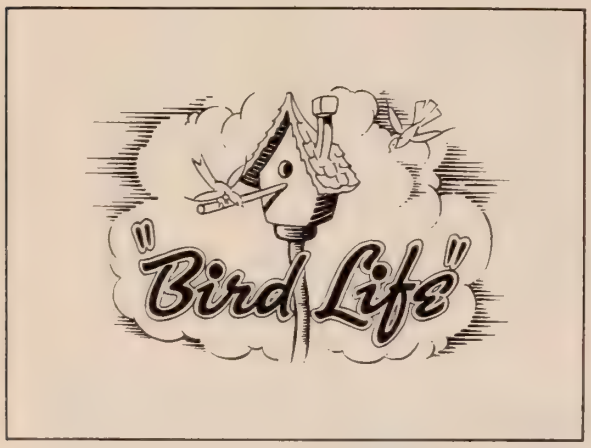
By EDMUND TURNER



HERE is an appropriate title to introduce your first movies of the new arrival in the family. As the star of your initial feature length movie—for it will go on and on, you know—embellish the introduction with appropriate fanfare: a long shot of a movie marquee; crowds milling around the box office, etc., then cut to shot of baby.



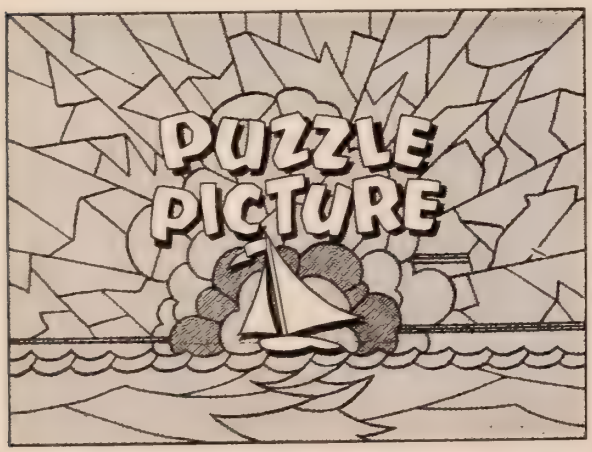
IF YOU have made movies on various trips to the west, you can tie all the shots together as a sort of vacation travel film enabling you to enjoy the same vacation spots again by proxy via your movie projector. Here's the main title to lead off your parade of scenes. The rest is up to you at the editing board. Don't forget sub-titles.



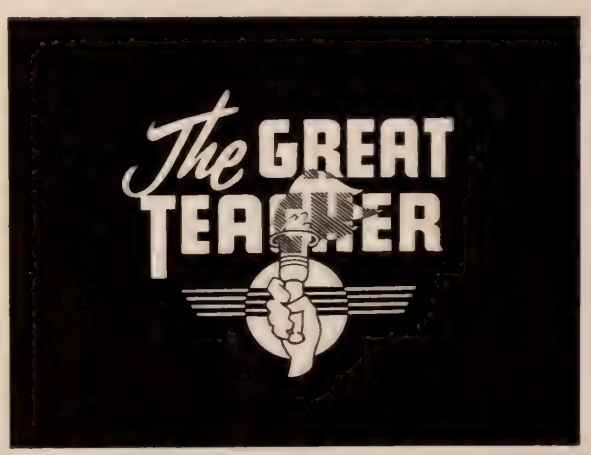
THERE is much of interest in bird life that awaits your movie camera. All it requires is a little patience, a camera with telephoto lens, and skillful use of "blinds" in which to conceal your camera for intimate shots of birds that frequent your garden. Start off your reel of shots with this title. Add colors for Kodachrome shots.



YOUR local "joke" shop has a gag ink bottle complete with an imitation blob of spilled ink made of plastic. Use this prop for a short movie that shows Junior fooling mother on April Fool's day. Junior places the prop on table covered with mother's best linen. Just as she's about to apply rod to Junior, the joke is revealed in the nick of time.



EVER see those ultra-closeup photos in magazines of textures and sections of large objects that defy identification? The Ford Times, pocket size monthly magazine, has some excellent examples. Using a telephoto or auxiliary lens, you, too, can create similar shots with your movie camera to dumbfound your movie audiences. Here's your lead title.



THIS title suggests a movie in which father takes the children on a hike through the woods where he points out the many wonders of nature. Ultra-closeup studies show texture of leaves, bark of trees, intricate patterns of flowers, moss, insects, etc. Father assumes role of a great teacher of nature, but he reminds that nature is the greatest teacher.



This is the life we've been telling you about!

HERE it is again—that wonderful, fresh kind of life.

All along, we've been telling you how easy it is to get this life, this naturalness in *your* home movies.

And if you've heeded what we've been saying, you'll agree that Ansco Hypan film really does give your movies the same lifelike look—that "theater" look—professionals get.

Just notice the sharp, clear quality of the screen images, you get with fine-grain Hypan film.

And notice, too, the scale of tone values due to Hypan's bright-contrast emulsion.

It's fun—isn't it—to be able to shoot movies that you *know* are really good. And take it from us, it's much easier to get *good* movies with Ansco Hypan film. Try it and see. 8 and 16mm sizes. **Ansco, Binghamton, New York.**

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Ansco

8 and 16mm

HYPAN FILM

Professional home movies now possible with the

DeJUR *Lifetime*

Dual Purpose Exposure Meter



IT'S 4 WAYS BETTER... FOR BETTER PICTURES

1. It gives accurate reflected light readings
2. It gives accurate incident light readings
3. It affords higher scale readings at lower light levels
4. It's automatic . . . for speedy one hand readings

DeJUR USA

Here it is, camera fans . . . the sensationally new DeJUR *Lifetime* Automatic Dual Purpose Exposure Meter. It has everything you need . . . does everything necessary for prize winning home movies. It's light . . . yet rugged! Extremely accurate! Completely automatic for one hand reflected or incident* light readings! Conforms to ASA standards! It's your best bet for both indoor and outdoor photography.

**Incident light readings preferred by professional cinematographers.*

$32.50 TAX INCLUDED

DeJUR *Lifetime*

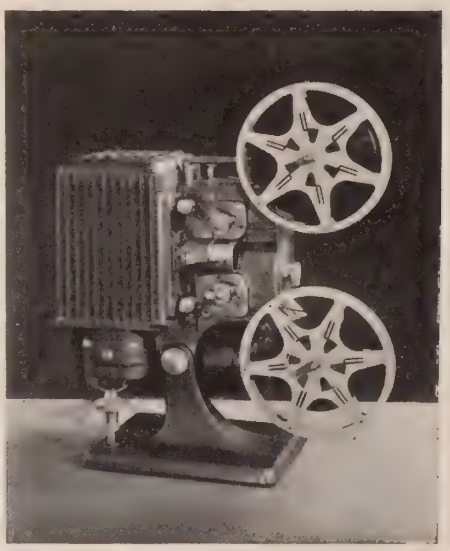
. . . for the pictures you want

DeJUR-AMSCO CORPORATION

LONG ISLAND CITY, NEW YORK

News of What's NEW . . .

In Home Movie Equipment And Accessories



New Kodascope 8

Teaming a 750 watt lamp with a fine Lumenized f/1.6 lens, Eastman Kodak Company has brought out an unusually brilliant, well planned, de luxe 8mm. projector tradenamed the Kodascope Eight-90. Styled for luxury home projection, the Eight-90 offers conveniently located finger-tip controls, movable loop guides, accessible sprockets, and a latching film gate. A 3-way switch controls motor and lamp and motor speed is governed by convenient dial knob.

There is also incorporated a still picture control which stops film and automatically drops safety screen so that projection of a single picture can be enjoyed as long as desired without any danger to film. Projector reverses film smoothly under a minimum of stress; there is an efficient cooling system; and film capacity of 200 feet allows up to a quarter-hour show.

The Kodascope Eight-90, complete with f/1.6 Lumenized lens, 750 watt lamp, and carrying case is priced at $175.00.

Screen Catalog

An attractive twenty-four page catalog, describing and picturing the many products of the Radiant Manufacturing Corp., has just come off the press. Featuring very latest streamlined screen models and illustrating many recent advances in projection screen design, catalog also contains complete information on many specialized projection screens such as the new "Automatic" motor driven model, the "Fold-Pak" a new portable folding type screen and Theatre type styles.

Intended also to serve as a handy reference book, it contains several useful charts showing screen sizes, lens focal lengths, audience capacities, and seating plans. A special illustrated section is devoted to the "Hy-Flect" glass beaded fabric so important to good projection. Catalog is available upon request from Radiant Manufacturing Corp., 2627 W. Roosevelt Rd., Chicago, Illinois.

New Tripod Prices

Craig Manufacturing Company has just announced a substantial reduction in the price of the Thalhammer B/L Tripod complete with head. This well known tripod which formerly sold for $39.16, including tax, has been reduced to $24.50, including tax.

The company states that the Thalhammer B/L tripods being offered at the new price are of the same high quality in materials and workmanship which has made them so popular with photographers.

Further information regarding Thalhammer B/L tripods may be obtained from local photographic dealers or by writing Craig Manufacturing Company, 1833 South Hope Street, Los Angeles 15, California.



Gripod

Something new in pistol grips for cine cameras is the Gripod which combines the convenience of a lightweight camera grip with the added facilities of a table top tripod. Grip fits hand like a glove, makes it easy to hold camera steady, increasing smoothness of shots and especially panning.

Drop the retractable legs into position and Gripod becomes a small tripod, which can be placed on rocks, logs or other convenient objects to afford a steady support for camera. Dual-purpose gadget will be found in camera stores priced at $3.69 including tax. Manufacturer is Winn-Billings Com-

• *Continued on Page 476*

Presenting the newest and finest 8 mm camera

BRISKIN 8

Magazine Camera



F 2.5 lens $99.50, tax included
F 1.9 lens $122.50, tax included

New, easy magazine load
eliminates threading . . .
quickly interchangeable
from color to black and white

Discriminating movie makers will choose the new Briskin Magazine 8 because it offers the best of tested features plus many outstanding advantages of its own.

NEW MAGAZINE LOAD—saves and protects precious scenes...eliminates possibility of over exposing, fogging film and light flashes in changing rolls.

SINGLE FRAME EXPOSURES—patented construction enables this camera to take trick shots, record documents, etc.

FOUR SPEEDS—16, 24, 32, and 64; 16 frames for normal pictures, 64 for slow motion, etc.

CONTINUOUS OPERATION. To get yourself into the picture just set control button on "continuous" and walk right in.

AUTOMATIC LOAD & UNLOAD. Patented spring automatically positions magazine in loading as door is closed and ejects in unloading as door is opened.

COATED F 1.9 or F 2.5 LENS assures you glareless pictures, clean, sharp values.

DETACHABLE WRIST CORD for steadier pictures.

CLEAR IMAGE VIEW-FINDER—with parallax indicators made to be used with up to 1½" telephoto lens.

SELF-LUBRICATING BEARINGS—exemplifying the precision mechanism of the new Briskin 8!

SMART, COMPACT DESIGN for ease of handling—styled in morocco leather. A thoroughbred camera!

LEATHER CARRYING CASE—black or tan elkskin, available at slight additional charge.

When you buy a movie camera you'll want the best—so see and try the new Briskin Magazine 8. You'll say it's *the* better buy for 8mm movie making!

BRISKIN CAMERA CORPORATION
2103 Colorado Avenue, Santa Monica, Calif.

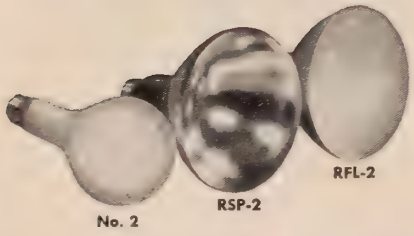
Be wise . . . buy wise . . . buy the BRISKIN *Magazine 8*



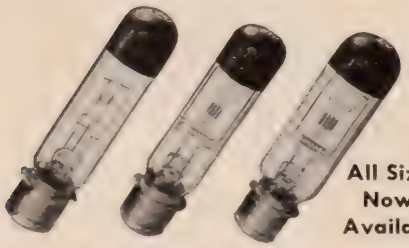
Enjoy the FUN of movie-making!



and get more from both camera and projector...with G·E LAMPS



G-E PHOTOFLOODS for taking pictures!



G-E PROJECTION LAMPS for showing them!

Don't let a burnout spoil your Home Movies... get a spare G-E Projection Lamp



Remember . . . for every photographic purpose

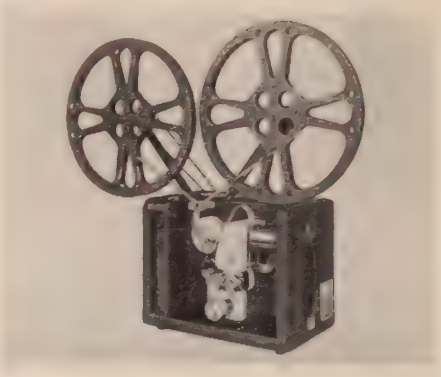
G·E LAMPS

GENERAL ELECTRIC

News Of What's New . . .

• *Continued from Page 474*

pany, 1140 Madison St., South Pasadena, Calif.



Sound Projector

Low price of $297.50 is attractive feature of the Empire Sound King, newest 16mm. sound projector for home as well as church, school and industrial use, now offered by Empire Projector Corp., 60 McLean Ave., Yonkers, N.Y.

Features include unusually light weight—27 pounds for projector and 11 pounds for speaker—streamlined threading that reduces wear of film, and operating efficiency through reduction of heavy castings and numerous moving parts.

Complete descriptive brochure may be had free by writing the manufacturer direct.



Movie Kit

Peerless Camera Stores, 138 East 44th St., N. Y., offer a movie kit which consists of a precisely machined and tempered duraluminum combination lens shade and filter holder accommodating 21.5mm. filters. Supplied in slip-on and screw-in types to fit most movie and some still cameras, the lens-shade-filter-holder is available alone or together with a set of filters as a kit.

Two sets of filters are available: the Kodachrome which consists of filters for Type A, Photoflood, and Haze, and for black and white which consist of medium yellow, green, and red filters. Filters fit snugly in a handy, compact safety wallet of fine calf leather and plastic. Kodachrome kit sells for $4.49; the black and white, $3.89.

Carrying Case

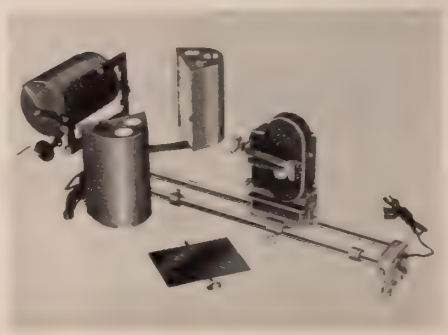
A projector carrying case especially designed for the Universal PC-500 Projector is announced by the Camera Specialty Company. Sturdily constructed of wood covered with durable fabricoid, it features a built-in compartment for carrying two reels. Felt covered supports lock the projector securely in place when cover is closed. This fine carrying case is fitted with metal hasps and hinges, center snap lock with keys and leather covered carrying handle.



Camera Lights

Trav-A-Lite is tradename of new dual light unit which attaches to camera by means of tripod screw, combining camera and illumination source in one unit for indoor filming. It takes two reflector type flood or photo lamps, or regular No. 1 or No. 2 photofloods may be used with suitable reflectors.

Trav-A-Lite, attached to camera, is carried by means of the handle which also has a mounting hole in the base so that unit may be mounted on a tripod with the regular tripod screw. Exposure information is contained in a chart attached to unit. Supplied with 7 foot cord and master switch, Trav-A-Lite sells for $7.50 plus tax. Manufacturer is Johnson Engineering Co., 3628 W. Pierce St., Milwaukee, Wisc.



Bolex Titler

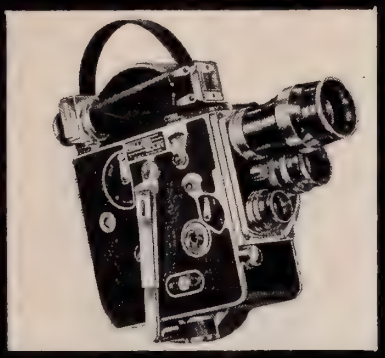
Designed to take any 8mm. or 16mm. camera is the new Bolex Titler announced by the American Bolex Co., New York City. Titler offers many devices for producing straight and trick titles as well as animated cartoons. It is essentially a precision optical bench

• *Continued on Page 524*

AMERICA'S MOST DISTINGUISHED CAMERA STORE

Dowling's

570 FIFTH AVENUE, N. Y. C.



BOLEX H-16mm MOVIE CAMERA

The world's finest movie camera! Exclusive features: Critical visual focusing, automatic threading, rewinding mechanism, built-in frame counter, and many other superior advantages. $282.00 Complete, Without Lenses (Tax included)

Bolex H-8mm is identical to the H-16mm illustrated above in features and price, taking however, 8mm film.

AVAILABLE LENSES FOR BOLEX H-16

KERN-PAILLARD

Switar 25mm (Normal) F1.4 ..... $183.75
Yvar 25mm (Normal) F2.5 ..... $ 68.25
Yvar 15mm (Wide Angle) F2.8 ..... $ 78.75
Yvar 75mm (Telephoto) F2.5 ..... $128.34

EASTMAN KODAK

Kodak 25mm (Normal) F1.9 ..... $ 81.67
Kodak 15mm (Wide Angle) F2.7 ..... $ 74.08
Kodak 63mm (Telephoto) F2.7 ..... $ 84.58
Kodak 102mm (Telephoto) F2.7 ..... $105.00
Kodak 152mm (Telephoto) F4.5 ..... $117.25

WOLLENSAK

Wollensak 25mm (Normal) F1.5 ..... $ 66.50
Wollensak 17mm (Wide Angle) F2.7 ..... $ 56.55
Wollensak 75mm (Telephoto) F4 ..... $ 66.50

AVAILABLE LENSES FOR BOLEX H-8

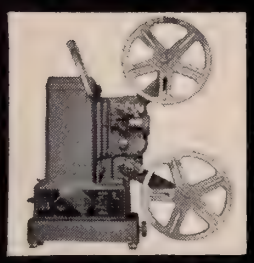
KERN-PAILLARD

Switar 12½mm (Normal) F1.5 ..... $160.42
Yvar 25mm (Telephoto) F2.5 ..... $ 70.25
Yvar 37½mm (Telephoto) F2.8 ..... $ 89.54

WOLLENSAK

Wollensak 12½mm (Normal) F1.9 ..... $ 56.55
Wollensak 25mm (Telephoto) F1.9 ..... $ 68.50
Wollensak 37½mm (Telephoto) F3.5 ..... $ 49.90

The unexcelled Bolex H-8mm and H-16mm Movie Cameras may be ordered from Dowling's for immediate delivery with any one or more of the lenses listed. Lenses other than those listed also available — please write us your needs. If desired, camera or lenses may be purchased separately. Use the convenient order form below.



BOLEX G-816 PROJECTOR

Precise, brilliant, dependable. One projector shows *both* 8mm and 16mm movies.

$331.00
complete with case.

BOLEX L-8 MOVIE CAMERA



The "jewel" of small 8mm movie cameras. A camera of beauty, precision, simplicity, with F2.8 Yvar lens. Beautiful hand-stitched suede case and leather hand strap.

Complete, $139.48
(Tax Included)

SOME BOLEX ACCESSORIES

Ambol Cine-Focus Split-Image Rangefinder $43.50
(Available for Switar, Kodak and Wollensak 1" Lenses)
Ambol Tru-Pan Tripod $28.00
Bolex DeLuxe Carrying Case for H-8 or H-16 ..... $45.00
Bolex Carrying Case for H-8 or H-16 ..... $38.00
Bolex Gadget Bag for H-8 or H-16 ..... $34.80



MICRO 16 CAMERA

Smaller than a pack of cigarettes. Carry it with you everywhere — all the time. Beautiful prints 2¼" x 3¼". 12 per roll. Black-and-white and color film available. Built-in accuracy. Simple to operate. Fully guaranteed. $29.50 (Tax Included)

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☐ Send Bolex Catalog
☐ Send Micro 16 Brochure
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UNIQUE SINGLE FRAME MAKES THIS THE



BEST CAMERA FOR COLOR!

UNIQUE SINGLE FRAME feature makes the Mercury II *especially designed for color* . . . and outstanding for black-and-white . . . for it permits the incorporation of the three important factors that camera experts agree are necessary for good color photography.

1. SHARPNESS OF NEGATIVE. Universal engineers discarded the old-fashioned idea of negative size and incorporated into the Mercury the same size 35mm. negative as is used for the projection of motion pictures. By using this single frame size, it was possible to attain a short focal length, which results in an amazing depth of focus at any given aperture, thus assuring sharpness of negative over a much greater area. This extreme depth of focus, assures excellent results for color projection or the making of enlarged color prints.

2. SHUTTER ACCURACY. Mercury II's rotary focal plane shutter, with speeds up to 1/1000th, has been proven more accurate by actual test. It is used and *endorsed,* by Harvard Observatory.

3. LENS CORRECTION. Universal's experience in the grinding and polishing of lens and prisms for precision optical instruments resulted in the color corrected anastigmat Mercury II lens.

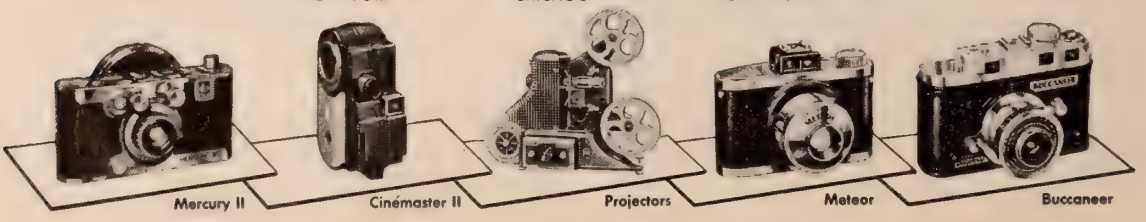
• • • •

To cap it all, Mercury II cuts color costs almost in half . . . you get 36 pictures on a standard 20-exposure cartridge. Yes, Mercury II is the only minicamera *especially* designed for color. That's why we state that Mercury II is "second to none" for natural, vivid, fresh, true-to-life color results. No wonder photo experts are turning to Mercury II for natural color! Look it over at your dealer's today!

MERCURY II—It's a Universal

UNIVERSAL CAMERA CORPORATION

NEW YORK CHICAGO HOLLYWOOD



HOME MOVIES
For August - 1947
Vol. XIV - No. 8



● Typical of shut-in groups to whom home movies are shown by Minneapolis Cine Club members is this gathering of elderly folk who regularly look forward to the shows. Checking his projector in the background is Minneapolis Cineclubber Oscar Haertel, while Stephen Boyles (in doorway) prepares musical background.

Movies For Shut-Ins

Minneapolis Cine Club Members Bring Movies To Hospital Wards, Homes For Aged, And To Other Shut-ins In Laudable Group Project

By CARROLL K. MITCHENER

UNDER the leadership of one of its most active members, Stephen H. Boyles, the Minneapolis Cine Club has inaugurated a "Service for Shut-ins." As the name suggests, this enterprise carries into hospitals, nursing homes, social service centers, and to the very bedsides of those who cannot have such entertainment unless it is brought to them, some of the best and most interesting pictures made by a score or more of the club's members—exhibited not by proxy but by the producers in person.

The club began this service in the fall of 1946, and entrusted it to a special committee, of which Mr. Boyles is chairman. Acting with him are John C. Lauber, Oscar L. Haertel, Conrad J. Eliason and Clarence P. Ware. The committee offered film programs to the local Veterans Hospital, the Minnesota Soldiers Home and the Hennepin County Welfare Board. All three agencies welcomed the proposal. It was found that the veterans already were fairly well provided with such entertainment, but in the case of the welfare board it was immediately apparent that the program would help to fill a long-felt need. The proposal was taken up enthusiastically.

At the close of the club's year, in June, 22 members had made 46 showings at 20 rest homes. Two programs were presented at the old soldiers' home. The smallest group of spectators was seven, the largest 250. In some instances as many as three shows were presented simultaneously in different wards of a rest home or hospital.

The success of the enterprise has been much greater than its sponsors anticipated. It has been acclaimed by public officials, physicians, newspaper columnists and social service workers. Christian Science Monitor noted it in editorial fashion. From Florence R. MacNeill,

● *Continued on Page 504*



● Before starting a show, Stephen Boyles of M.C.C. Service For Shut-in's committee explains operation of turntables to social welfare heads and rest home officials. Standing by, ready to start the show, is Oscar Haertel, committee projectionist.



● This sequence of pictures illustrates action in short animated movie made by author featuring clay puppet atempting to write a letter on typewriter.



● Striking keys with feet and missing a key, puppet attempts to erase the mistake. In lifting eraser to paper, he slips and falls; finally makes it.

Animating Clay Puppets

They're Easy To Make And Afford Interesting New Adventures In Movie Making For The Amateur

By WILLIS E. SIMMS

EVER SINCE movie theatres introduced George Pal's "Puppetoons" and Sutherland's "Daffy Ditties," those colorful short subjects featuring animated puppets, ambitious movie amateurs have been experimenting in the same medium, many with considerable success. If you, too, are interested in puppet animation, you can produce highly amusing and interesting sequences, if not complete productions, featuring one or more puppets modeled in clay. You can model the puppets easily yourself and they can be animated to do all sorts of things in a very lifelike manner, adding surprises to your movie productions certain to enhance your prestige as a movie maker.

The series of pictures above and on the next page illustrates a short sequence I made recently for one of my films, which shows a clay figure attempting to write a letter to the editor. He forms the characters by stepping on the typewriter keys and when he misses a step, striking the wrong key, he attempts to erase the mistake, but without much success. The last photo shows the figure holding the unfinished typewritten note.

Using a flexible plastic figure for my subject, I was able to achieve lifelike movement and therefore greater interest than if a fixed or even jointed figure had been used. As with any other type of animation, the figure was moved or bent a certain distance between each exposure, and the results filmed a frame at a time.

To make a puppet such as used in this picture—and almost anyone with moderate skill can make one—a wire skeleton is first formed upon which is mounted the clay, as shown in lower photo on this page. The wire frame resembles the basic form of the human skeleton. Constructed from wire that will bend easily, it consists



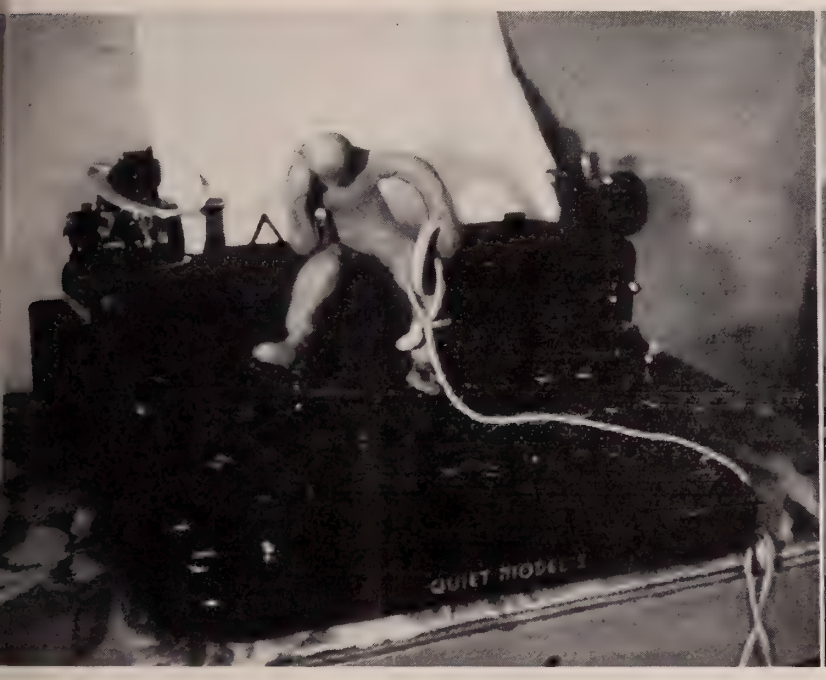
● Shown here is method of applying clay to skeleton frame made of wire. Using clay obtainable at art or toy stores, anyone can model small puppets in this manner which become ideal subjects for animation because of their flexibility. As shown in photos above, the puppet can assume almost lifelike appearance and action when filmed in stop motion and the movement carefully advanced between exposures.



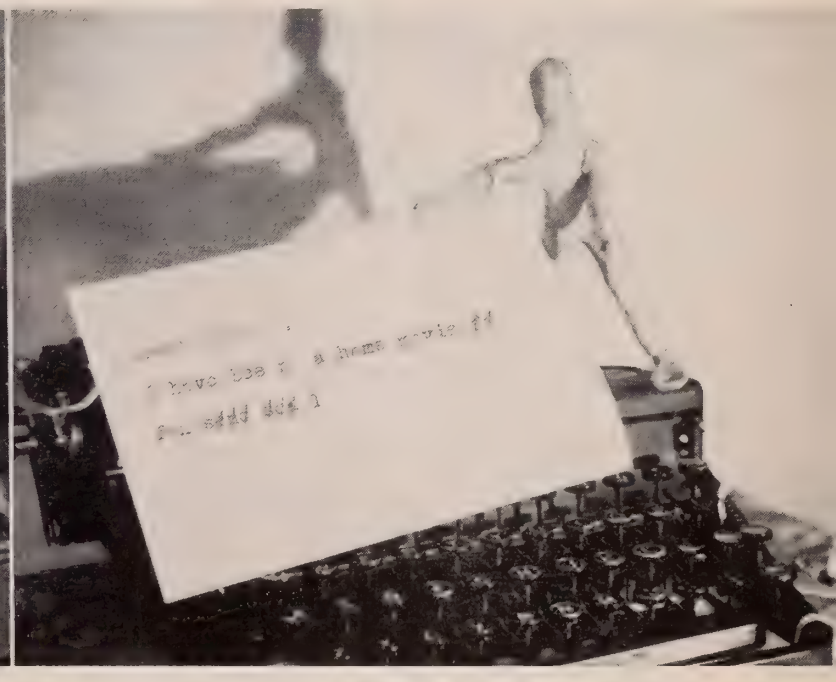
● The erasure made, puppet has difficulty shifting carriage of typewriter in order to begin the next line. Action was filmed a frame at a time.



● More errors and more erasures. The puppet takes up the eraser again and again, then returns to punching the keys. But the task is too great.



● Discouraged, the puppet sits disconsolately on typewriter, contemplating his task. Finally he decides to give up and proceeds to remove paper.



● Here he shows results of his efforts—a botchy typing job. The sequence is a comedy interlude in author's latest 16mm. live action film.

of a central member to which is attached arms and legs. An oval piece of wire is interwoven below the arms to give additional support to the clay body. The round wire forming the head is attached loosely to top of the central member but in such a manner that it will not slip off, so that the head may easily be turned or bent. The ends of wires forming the legs are bent forward to form feet and the arm pieces are likewise folded mitten-shap, enabling the figure to carry objects. The feet should be rather elongated so the puppet will stand erect, no matter in what form it is bent.

After completing wire framework of the puppet, it is then covered with clay and molded in the image of a lifelike figure. The clay to use is the same material used by children in kindergarten. It remains soft permanently and may easily be worked or shaped by hand. It may be purchased at any art supply store and a similar material is generally available at toy or variety store counters. You will have better success if you will stick to clay of one color, rather than attempt to use a different color for head, limbs, body, etc.

First work the clay between palms of your hands to reduce it to workable consistency. Work it into small, short rolls and apply it to the wire frame. Form the body first, then the limbs, and finally the head. Particular attention should be given to forming the hands and feet. As you probably will want your figure to walk around the set and to carry objects or otherwise use its arms and legs, they must be formed especially for such action. If you have been careful in forming the wire frame for the hands, it will be easy to form the hands mitten-shape from the clay. Then make the feet fairly long and absolutely flat on the bottom. The clay should go completely around the wires of the feet.

If the clay gets warm and sticky while working it, put it under cold water for about five minutes to return it to workable consistency. Unless you are particularly adept at modeling, it is not advisable to work a fully defined face complete with eyes, nose, mouth, etc., into head of the puppet. Rather suggest these features, modeling them only slightly. If the head is well proportioned and carefully modeled, the facial features will be self-suggestive. If you proceed to the extent of completing the face to full features, you will then encounter the difficulty of having also to animate facial features to conform with the puppet's action.

In plotting the action for your ani-

● *Continued on Page 509*



● In sheep pens of California Polytechnic College, Charlie Ackerman starts his camera rolling on opening scene of sheep shearing sequence as students and instructor select sheep to be shorn. Note shooting script on shoulder strap.



● Inside the shearing pen, aided by ample floodlighting, the shearing operation is photographed with camera elevated for improved viewpoint. Here student watches instructor demonstrate high productive shearing.

FILMS FOR FARMERS

How An Ex-G.I. Supplemented His College Allowance By Organizing School's Visual-Education Department And Producing Films For Training Future Farmers

By ALBERT AUF DER HEIDE

"WATCH those sheep!" a voice called, sharply.

I jumped back from the alley way, then watched as a flock of bleating sheep were herded from one corral to another. Perched on a corral fence, recording the scene with a 16mm. camera, was Charlie Ackerman, ex-G.I. attending California State Polytechnic College, known locally as "Cal Poly," at San Luis Obispo, California.

"Okay! That's good," Ackerman called out as he lowered his camera, signifying completion of the take. I stepped into the alley again and made my way over to the fence. Ackerman greeted me apologetically with "I didn't mean to bark at you, but that was the fifth take—the only one that is really the way I wanted it." I said, "I understand," and introduced myself. I had heard of this ambitious movie maker and wanted to see him in action and so here I was tackling him for a story in the very middle of his busy day. But he didn't mind. I found Charlie Ackerman an affable and very cooperative human being, and it wasn't long before he was relating the story of how he got started making 16mm. films.

Ackerman had come to Cal Poly to learn the technical aspects of ranching and livestock production which he expects will aid him both on his ranch and in making 16mm. films on agricultural subjects. Not unlike other veterans attending college, he was faced with the necessity of supplementing his G.I. allowance to offset the inequality between it and the cost of living.

Several years before, Ackerman had envisioned the development of 16mm. as an instructional and educational medium with unlimited potentialities offering opportunities for those starting early to explore and develop its use. Time has

● Before a single frame of film was exposed on "Sheep Raising," Ackerman carefully planned his shooting script after consulting with the college instructors and specialists on the procedure.





● Careful alignment for parallax was necessary to obtain the closeup shots of instructor and students treating lamb infected with wool maggots. In Ackerman's photography is revealed the effectiveness of vivid closeups so necessary to teaching films.

served to confirm this belief. Preparation for his role as a 16mm. film producer began when Ackerman became a film editor at Columbia Pictures' Hollywood studios prior to the war. The experience he gained here did much to prepare him for the career he ultimately chose in the motion picture field.

With his previous film experience and a film producer's career as his objective, it was only natural that Ackerman should become associated with one of the Marine Corps photographic units while in service. He worked out of Pearl Harbor with a 35mm. camera unit, remaining with the group until mustered out of service.

Although his experience as a film editor had fitted him for the task of planning and cutting motion pictures, Ackerman lacked the necessary photographic experience to enable him to shoot his own pictures. Shortly after his release from the service, he purchased a 16mm. Bell & Howell camera with a full complement of lenses and set out to master this phase of the business. Naturally, his early filming attempts were not crowned with success, and hundreds of feet of deleted footage crowded the wastebasket of his cutting room. But he patiently analyzed his mistakes and gradually they were corrected. Soon the routine of setting up the camera, checking exposures, compensating for abnormal and subnormal film speeds, etc., became second nature. In six months time, Ackerman had run more film through his camera to gain this education, than do most amateurs in six years. As the mechanics of cinematography became more natural, it was easier for Ackerman to adapt his editorial knowledge of shots, angles and special cinematic effects, which ultimately gave his pictures the desired professional quality.

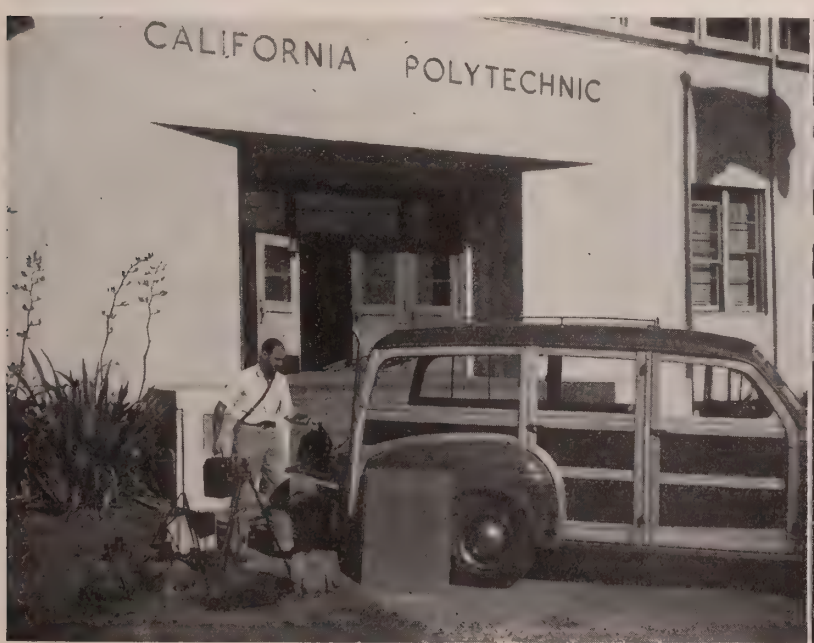
Shortly after his arrival at Cal Poly, Ackerman was asked to assist in the organization of a visual education department. As with other educational institutions, Cal Poly was now greatly impressed with the constructive use made of 16mm. instructional films by the armed services and had decided to apply it in the teaching program of the college.

With his experience at Columbia and in the Marine Corps photographic service standing him in good stead, Ackerman was particularly fitted with both experience and knowledge to organize such a unit, and within a short time had a visual education department organized and working smoothly. Adapting the components necessary to a visual program to suit the special needs and desires of the college was no little task, and much time was required in fitting out suitable working quarters for the film unit.

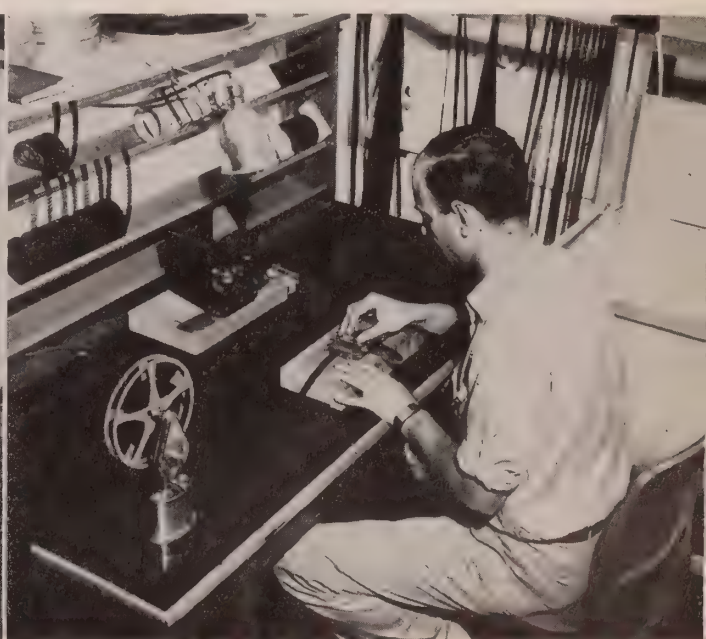
As soon as the editing room was equipped and a projection auditorium fitted out, Ackerman prepared to shoot the college's first agricultural film. The initial production, devoted to problems of sheep production, was planned as an aid for the Animal Husbandry division of the college. With the assistance of the head of this department, a rough script idea was developed. As Ackerman was given the important highlights of sheep production, he suggested certain camera treatments based on his previous editorial experience, and in due time a complete shooting script and filming schedule was on paper ready for the camera. Ackerman was in the process of shooting one scene of this script when I interrupted him in the alley

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● The school provided every facility for making 16mm. films of best professional quality: a station wagon for location trips, sunlight reflectors and studio lights for indoor work.



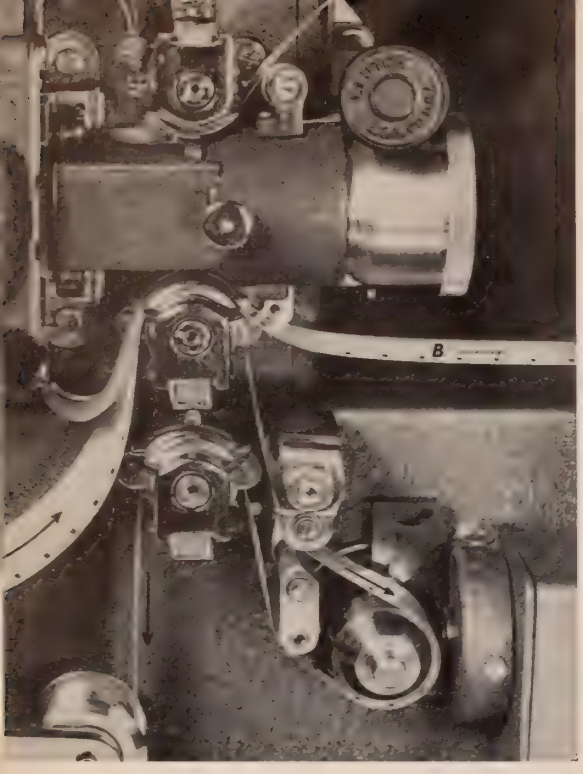
● At this neatly arranged editing board Ackerman's filming received final treatment for continuity and sound according to the shooting script.



Matching Picture And Sound Track

Last Article In Series On Sound Recording Explains How Final Editing Steps May Be Accomplished, Using 16mm. Sound Projector

By WILLIAM J. BORNMANN



● Showing method of threading sound track and picture films together in projector for trial run. Solid arrows indicate sound track A; picture is indicated by B. Most all modern sound projectors will transport two films safely.

AFTER YOUR sound film has been completely edited and synchronized, it is important to have a reliable means of checking the sync before sending the sound and picture films to the lab for combined printing. This can be done in several ways. The best and easiest, of course, is to use a 16mm. Moviola. This is a device which incorporates a small viewing screen and a sound head. The picture film is threaded in the viewer and the sound film is threaded over the sound drum. A small amplifier and speaker provide the sound. The entire unit can usually be mounted on the editing table. For the average amateur, the Moviola holds one disadvantage, that is, cost. The equipment is rather expensive, running in the neighborhood of a $1,000.

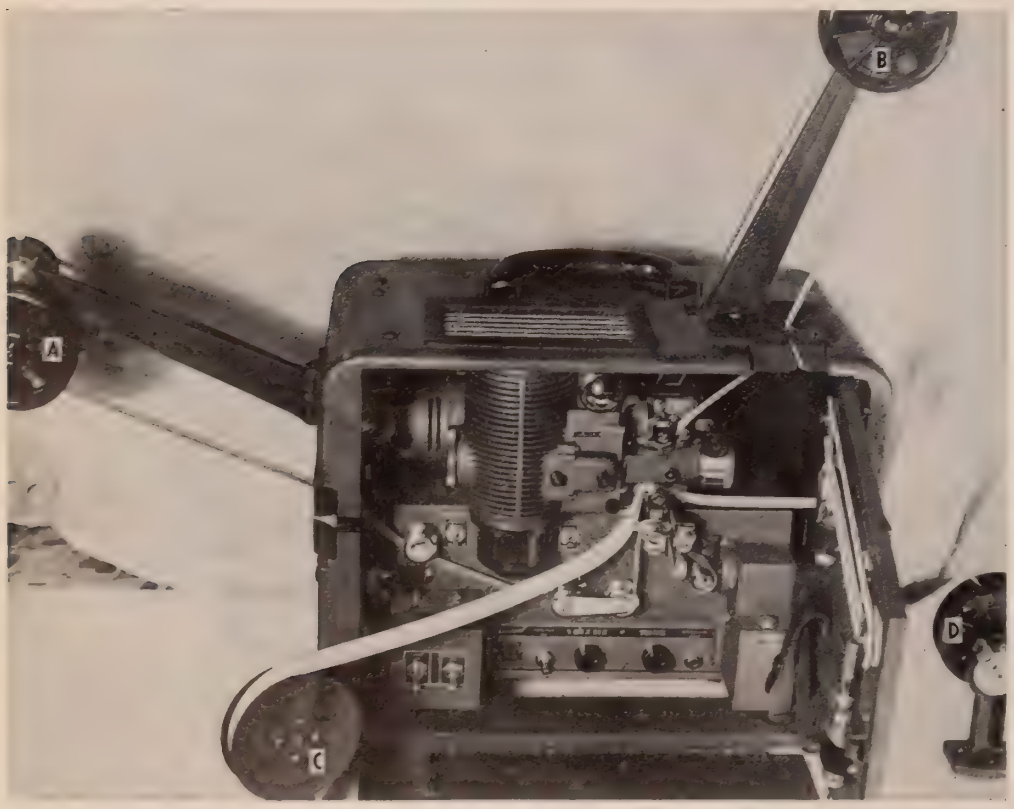
Perhaps the more practical method for the amateur is to use a sound projector. The average sound projector can be adapted to run both the picture and sound films at the same time. The procedure is as follows: The picture film is threaded in the projector at the point where it leaves the gate. Film will either pass over another sprocket or will go directly to an auxiliary takeup reel, as shown in photos. It is advisable to have the picture film pass over the sprocket immediately following gate, then the film will go to the auxiliary takeup. The sound film, placed on an auxiliary supply spool, is then threaded over the same sprocket as the picture film after it leaves the gate. The sound film is threaded over the sound drum in the normal manner and is taken up on usual projector takeup reel. The illustration shows this threading method with a Bell and Howell projector.

By a little experimenting almost any sound projector can be adapted to run the two films. Some workers prefer to fit up the projector itself with additional supply and takeup. However, it is necessary to have a spring belt to provide takeup, but such a change in a projector is not beyond the capabilities of a good machinist.

After you have determined the best method of running the two films in your own particular projector, you are ready to check the synchronism of the sound and picture films. If the film has already been advanced and the holes punched at the sound advance marks, as outlined last month, then thread your sound film in the projector as you would normally thread any sound film. The sync mark should be placed in the projector gate. Then remove the sound film, up to the point where it passes over the sound drum. The sound reel is then placed on the auxiliary supply spindle. The picture film is then threaded, with the picture sync mark in the gate, and the film goes to the auxiliary takeup, as previously explained.

● *Continued on Page 529*

● Showing use of auixilary feed and takeup reels when separate sound track is run with picture film through projector. Reel A is takeup for sound film; B is supply reel for picture film; auxiliary supply reel for sound film is shown at C; and auxiliary takeup reel at D at extreme right.



MIDSUMMER HARVEST scene at right is rare camera study by western pictorialist, Ross Madden, who offers it as timely title background for Home Movies' readers. A novel treatment of these photo backgrounds is to shoot picture first, then superimpose title text by double exposure. Be sure to arrange title letters on black velvet or other similar material. Shoot at distance of 30 inches, using 1 ¼ diopter auxiliary lens.





● Fig. 1—Illustrating use of mirror to show two sides of room at one time, especially when some surprise action is to take place behind subject and reflect in mirror. In such instance, critical exposure is necessary to bring both near and reflected images in sharp focus.

Trick Shots With Mirrors

Some Novel And Startling Photographic Effects You Can Produce Through Use Of Mirrors With Your Movie Camera

By LARS MOEN

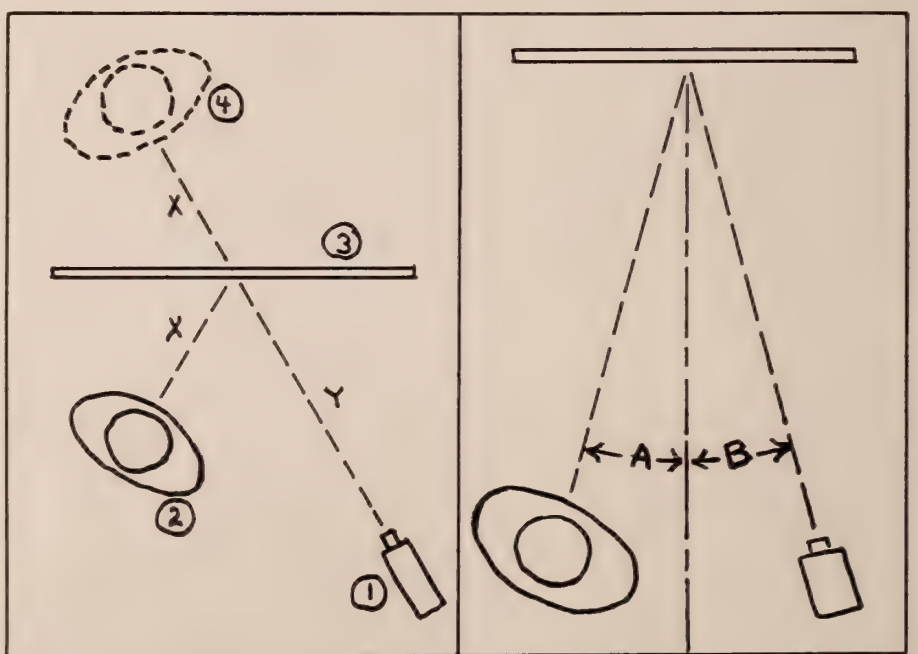
IT WOULD be unpardonable to omit from this series of articles on special effects the use of mirrors, and the consideration of mirror tricks brings us into the second half of the series. In the first half, we dealt exclusively with special effects created by and within the camera itself. Most of what remains will deal with tricks performed outside the camera, by means of various accessory devices.

Mirrors provide an excellent introduction to these accessory means, since they are partly mechanical, partly optical, and thus stand midway between tricks done with camera and tricks done with props. At the same time, the possible number of mirror effects is almost limitless.

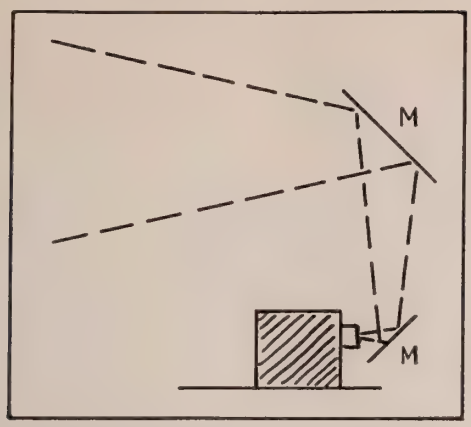
As evidence that this is no idle statement, suppose we list a few of the potentialities of image reflections:

1. Scene shot entirely in normal mirror.
2. Scene which includes something seen in normal mirror.
3. Split-screen shot done with mirror.
4. Reverse action done with mirrors.
5. Reflections in windows, eyeglasses, etc.
6. Wipe done with mirror.
7. Combining live action with miniature sets, drawings or photographs.
8. Effect of polished floor, sheet of ice, etc.
9. Shots in concave or convex mirrors.
10. Shots in multiple or faceted mirrors.
11. Curved mirrors for distortion effects.
12. Natural surfaces which reflect and distort.
13. Multiple images with parallel mirrors.
14. Multiple images with hinged mirrors.
15. Superimposition with glass plate.
16. Multiple images with several glass plates.
17. Parallel mirror and glass plate.
18. Montage with glass plate and mirror or mirrors.
19. Sneak shots with camouflaged mirror.
20. Kaleidoscope shots.
21. Novel lighting effects with mirrors.

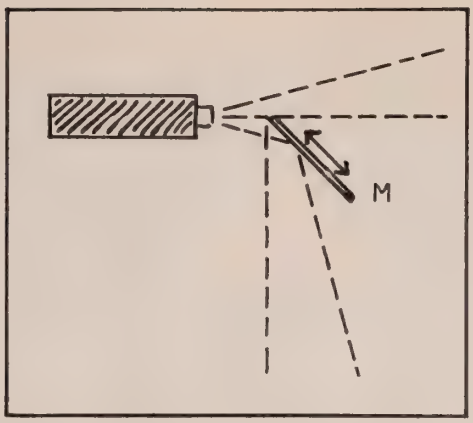
There are doubtless others, but the discussion of the foregoing should suffice to make the reader conscious of the possibilities for special effects that lie in reflecting surfaces of every description. As will be seen, some of these tricks involve mirrors which are deliberately presented to the spectator as



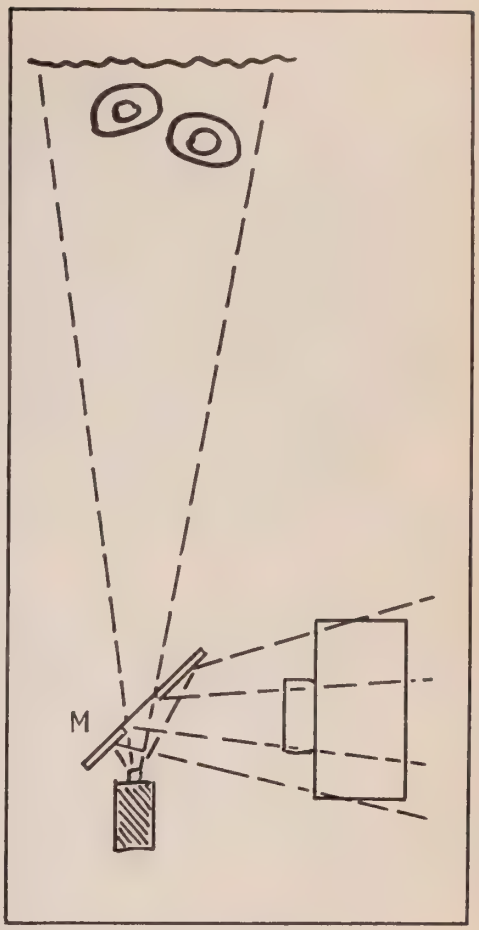
● Illustrating two basic principles of mirror shots: In Fig. 2, left, we see that distance from camera to subject is really distance from subject to mirror (X) plus the distance from mirror to camera (Y). The subject appears to be behind the mirror at a distance equal to (X). In Fig. 3, right, is shown how "the angle of reflectance is equal to angle of incidence." In other words, a ray from subject strikes mirror at angle (A) and is reflected to camera at angle (B), with camera and subject equi-distant.



● Fig. 4—This diagram shows how mirrors are set up before and above camera in order to film reverse action without having to turn camera upside down. Instead, image is turned over optically. Method is ideal for 8mm., eliminating need for refocusing projector.



● Fig. 5—Here is shown how a mirror can be employed to produce smooth wipe effects. Mirror, moved along diagonal line (arrow) gradually brings into view the reflected image while progressively obscurring the directly viewed image straight ahead.



● Fig. 6—Principle of the Schuefftan process, in which part of the coating is removed from center of mirror, allowing camera to register a portion of scene straight ahead in conjunction with scene reflected in mirror from right. This process is used to combine live action with miniature sets.

mirrors, while in others the mirror is an invisible means to a desired end.

Scene Shot in Mirror: The first and simplest application of the mirror is the scene which is simply shot with the camera pointing into the mirror and the reflected image pretty much filling the screen. This will usually be for a scene in which the action calls for one of the characters to look at himself or herself in a mirror, as in Fig. 1.

There is no special trickery involved, but the beginner, the first time he makes such a shot, often makes the mistake of focusing the camera for the distance from camera to mirror. Optically speaking, the image is always at a distance equal to distance from camera to mirror plus that from mirror to object. If it is three feet from camera to mirror, and seven feet from mirror to the reflected object in which we are interested, the lens focus should be set for three plus seven, or ten feet. Of course, if focusing is done directly on the film, this will take care of itself.

The movie amateur will discover, when making a shot in a mirror of himself or one of his family or friends, that any person looks very different when seen in a mirror. The reason is simple. The two halves of the human face are never quite alike, and often differ far more than we realize. When the face is reversed from left to right in a mirror, the two unlike halves are transposed, and the whole appearance of the face alters. The face we see in the mirror when we shave is thus not our true face as it appears to the world. Have a friend look over your shoulder in a mirror, and the effect will be instantly visible.

Scene Including Mirror Image: Slightly more involved is the scene including normal action plus action seen in a mirror, the mirror being part of the setting. The reason that it is slightly more complex is that we often have a severe depth of focus problem. Objects in the scene must be in focus at the same time that those in the mirror are in focus, if at all possible. Since the normal action may be at eight or ten feet, and the mirror image at forty feet, for example, this means the necessity of considerable depth of focus—obtained through use of a rather small stop, if lighting permits, and a lens of short focal length. The wide-angle lens is ideal in such instances.

In all such mirror shots, special care must be taken to avoid two things—unwanted reflections of the camera or cameraman, and stray light reflections. Correct focus for the portion of the action seen in the mirror is again the distance from camera to mirror plus that from mirror to object reflected.

The usual purpose of such staging of a scene is to make visible to the spectator things which are happening in two different directions, or in two different parts of the set, at the same

○ *Continued on Page 506*



● Fig. 7—Typical result to be obtained by using the wipe-off mirror setup shown above in Fig. 5. The mirror may be moved in either direction to effect a wipe-on of scene from either the right or the left. Diagonal wipes result where mirror is cut on an angle.



● Illustrating the wrong methods followed by the careless telephone installer is this scene from author's production for Pacific Telephone and Telegraph Co. Installer breaks desk glass, leaves tacks on office chair.



● In the sequence picturing the right method of procedure for installers, the workman approaches the customer politely, works quickly and with a minimum of disturbance. He never leaves tools or tacks on desks or floor.



● In another sequence, the correct safety methods for linemen are compared with the carelessness of this worker who disdains use of safety belt, courting disaster in a fall that may cost him his life.



● In this scene, the careful employee, following rules for safety laid down by his employer, makes use of safety belt in ascending a pole for line repairs. Prior to this, other precautions are demonstrated.

FILMING FOR SAFETY

How A Company's Need For A 16mm. Safety Training Film Gave Opportunity To An Employee And His 16mm. Camera

By ARTHUR H. SMITH

IF YOU work for a large company employing hundreds of men and especially where some departments offer working hazards, no doubt the company has in effect some form of safety program. Such a program may consist of regular safety meetings, posters, slogans, suggestion contests, and occasional screening of slides, slide-films and motion pictures designed to impress upon the worker the importance of safety and careful working methods. Unfortunately, with many 16mm. films used by employers in safety programs, they are too general and do not cover the specific problems of the company's plant.

To bring the program right down to the men in the shop, to really gain and hold their interest, films used in the employee safety program should picture actual conditions within the plant or of the company's outside operations, and where possible, be enacted by familiar fellow employees.

While few employers will argue the value of such films, they may hesitate at the production figures when an estimate for producing such a film is offered by a commercial film producer.

On the other hand, there are some far-sighted executives who know the value of safety films and who also know there are other methods of obtaining them, not the least of which is production by an amateur with considerable picture-making experience. Some very creditable films, industrial, promotional and safety, have been made by company employees. Produced on company time, the only outlay to the company is that of the time of the employees participating in the production and the cost of film and the incidental laboratory work. In most cases, where the shooting script is prepared under company guidance and the filmer entrusted with the production is competent, a creditable film results that serves fully the purpose expected of it.

Last year the author made a safety-training film for the Pacific Telephone and Telegraph Company in San Francisco. The work operations covered in the film consisted of those most common to the installation and repair of

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● Clipper service to Manila affords the intrepid movie amateur new opportunities for picture making in hitherto little-filmed lands. Manila is but a hopping-off place to the hundreds of jewel-like islands dotting the South Pacific.



Pacific Calling!

Lands That Made News During War In The Pacific Now Offer Endless Opportunities For Travelling Filmers

By EDWARD C. DAVIS



THERE aren't many geographic frontiers left in the world today, but for the movie enthusiast, the surface has hardly been scratched. For the person who wants to point his lens on something new and exciting, and has a yearning to sell footage to the commercial market, an excellent adage to follow might be, "Go south young man, go south, to the South Pacific."

With overseas clippers touching the major points of the Far East and South Pacific and commercial vessels dropping anchor in the farthest reaches of our earth, the call is sounding—pack your camera, take as much color film as you can carry, board the gangplank, and let the horizon be your limit.

During the war years many of us reached sections of the Pacific that were made for color photography. No Technicolored saga from Hollywood studios could duplicate the breathtaking grandeur and beauty of

● *Continued on Page 513*



● Scenes below and at right are just a few of the many visited and filmed in 8mm. Kodachrome by the author while in service in the South Pacific. These same areas now are accessible to the movie amateur with a yen for unusual color movies.







● Climax of home movie scenario that begins on this page comes when the husband tries to square himself with his wife for having become involved, at a costume party, with another girl unwittingly mistaken for his wife.

SCENARIO for a costume party

Get Your Friends Together In Costumes And Masks And Film This Home Movie In Color

By WILLIAM L. LUCAS

COSTUME parties and dances are a lot of fun, but your next one can be even more so if you will plan a movie in which the colorful costumes and general gaiety of the affair are captured with your movie camera and the scenes interwoven with post-filmed shots to produce the entertaining story film suggested by the following scenario.

The plot concerns a young couple invited to a costume party. At the party, the husband unwittingly encounters another girl dressed in the identical costume worn by his wife, and does not discover her identity until some time later. Meantime the husband makes the most of the situation until his wife suddenly unmasks. How he squares himself is revealed in the closing sequence.

The cast includes Bob, the husband; his wife, Sandy; and Ruth, the other girl in duplicate custume, plus various costumed guests. The part of Ruth can be played by Sandy, as both wear identical costumes and do not appear in any one scene together.

"THE DEVIL TO PAY"

Medium Shot: Bob and Sandy's bedroom. They are getting ready for a costume party. Sandy is completely dressed in a Spanish costume with mantilla. Her husband, Bob, is partially dressed in a devil's outfit, with trident, but minus the headdress. Sandy puts on her small mask and circles in front of the mirror as Bob looks on.

Closeup: Bob nods his head in approval.

Medium Closeup: Bob dons his devil's headdress.

Medium Shot: Bob looks at himself in the mirror and says:

Title: "I Look Like The Devil!"

Medium Shot: Bob puts on small mask and picks up trident.

Sandy puts her arm through his and both walk out of camera range. Fade out.

Medium Long Shot: Fade into car parked on driveway by house.

Medium Shot: Car and house door are in camera range. Door opens, Bob looks both ways to be sure no one is looking, and starts for the car. A dog is standing nearby.

Closeup: Dog looks at camera, then turns tail.

Medium Shot: Dog scurries away.

Medium Shot: Sandy opens house door, comes out and gets in car.

Medium Long Shot: Car backs out driveway and drives away. *Fade out.*

Medium Long Shot: Fade in on livingroom of home where party is being held. The guests, in varied costumes, are standing or sitting about the room. All are masked. Bob and Sandy are not on the set. One guest, Ruth, stands prominently in the background as the camera slowly pans the entire group. Ruth is dressed identically as Sandy.

Medium Closeups: Shots of the various costumes and decorations.

Medium Shot: Front door opens and Sandy and Bob enter. Both are masked. They are greeted ceremoniously, then separate and mingle with the crowd.

Medium Closeup: Bob dips a glass of punch, sips it, then looks idly around the room.

Medium Shot: Ruth is seated alone on a sofa in the corner.

Medium Closeup: Bob waves in her direction, mistaking her for Sandy.

Medium Shot: Ruth, still on the sofa, waves to Bob.

Medium Closeup: Bob dips an-

other glassful of punch and with a glass in each hand walks out of camera range.

Medium Shot: Bob walks up to Ruth, still seated on the sofa, hands her a glass, then sits beside her.

Medium Closeup: Bob talks with Ruth. After a moment he puts his arm around her. She snuggles closer to him. At this point he begins to realize that his lady friend isn't his wife. He lifts her mask, but her face is out of camera range.

Closeup: of Bob, a devilish grin on his face.

Medium Shot: Sandy is standing talking to a group of people. Suddenly her attention is drawn to the corner sofa, which is out of camera range.

Far Shot: Bob and Ruth are seated together on the sofa, his arm around her.

Medium Closeup: Sandy puts her hands on hips and stares angrily in Bob's direction.

Medium Closeup: Bob and Ruth are seated on the sofa: Ruth rises to leave and says to Bob:

Title: "I'll Be Back In A Minute."

Medium Shot: Bob politely rises from the sofa. As Ruth exits out of camera range, Bob sits down again.

Semi Closeup: Sandy is still staring in Bob's direction, and she smiles maliciously as she gets an idea.

Medium Shot: Sandy walks towards the sofa where Bob is sitting and sits down beside him.

Medium Closeup: He looks up, surprised, as she sits down. Then he whispers to her:

Title: "At First I Thought You Were My Wife."

Medium Closeup: Bob puts one arm around Sandy and smiles. In the other hand he is still holding his glass of punch. He takes a sip of the punch, then notices that Sandy has no glass. He offers her some of his.

Medium Closeup: Sandy turns the glass to where he took his sip, then sips it slowly, after which she looks up at him romantically.

Medium Closeup: After looking around furtively, Bob kisses Sandy. He then puts his index finger to his lips and implores secrecy.

Medium Closeup: Bob smirks blissfully, with one arm still around Sandy. Then a shadow falls across them. He looks up.

Medium Shot: From low camera angle: Ruth is standing staring at the camera.

Medium Shot: Bob turns to look at Sandy.

Closeup: Profile of Sandy.

Medium Shot: He looks up in the direction of Ruth, who is out of camera range.

Closeup: Low camera angle shot of Ruth's face staring at camera.

• *Continued on Page 527*



• Camera artistry stands out as the high accomplishment of "Crossfire," with its splendid use of dolly shots, of reverse closeups, and the excellent lighting.

MOVIE ANALYSIS

By EDWARD WALDEN

"CROSSFIRE"

Produced by Adrian Scott. Directed by Edward Dmytryk. Screenplay by John Paxton from the novel, "The Black Foxhole." Starring Robert Young, Robert Mitchum and Robert Ryan. An R.K.O. Picture.

★ CROSSFIRE opens with a scene showing in shadow the killing of a man. We see two men struggling in an apartment, midst the wreckage of furniture, until one of them falls limply to the floor. The other man leaves. The camera moves in to a full shot of the prone figure on the floor in the dimly lit room. There is a pause, then the ceiling light is turned on and we see police arriving to investigate the killing.

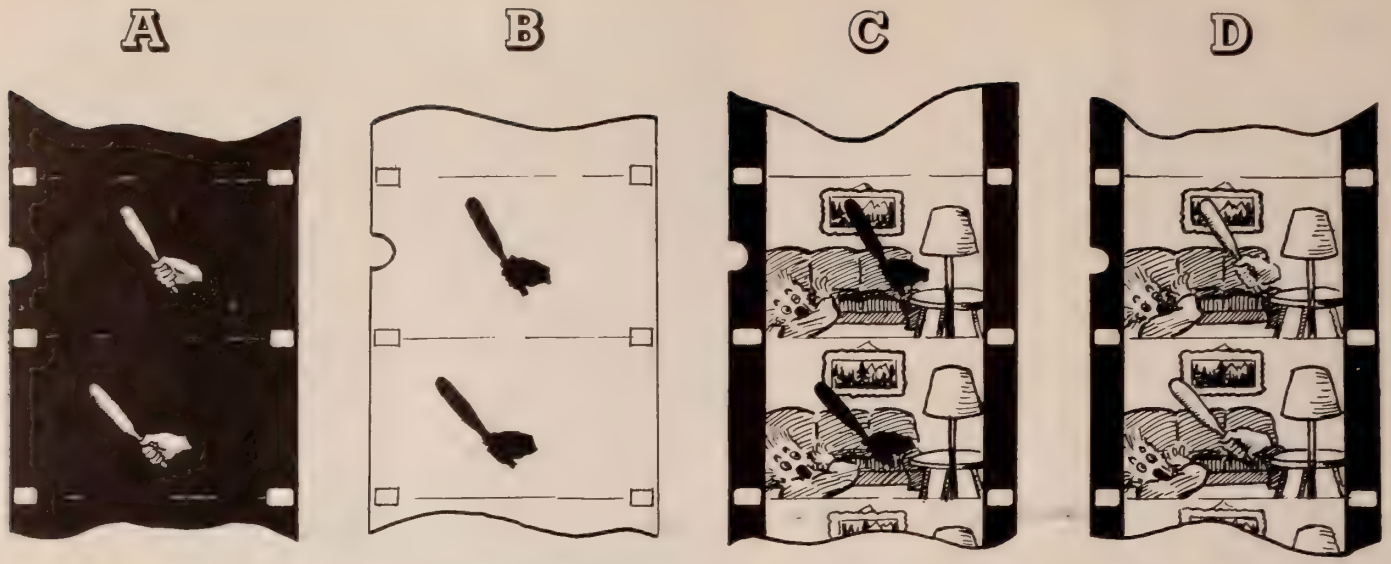
For the amateur, this exciting opening is typical of the many ideas for home movie making that this film offers. *Crossfire* is a hard-bitten mystery melodrama, the skillful direction of which makes it suspenseful and absorbing throughout.

The opening scene, mentioned above, is worth special study by the amateur for its effective use of lighting and camera work. The entire scene is photographed in deep shadows so that it is never revealed who engaged in the struggle. The camera moves back and forth quickly to match the violent action of the fight. Finally there is a quiet pause, with the camera held still, that serves as a contrast. When the light is turned on, we see the room revealed, find out who the dead man is, and see the police starting their investigation.

Exciting openings such as this add a lot of power and interest to a movie. One of the hurdles that many amaturs fail to overcome is to begin their films with a suspenseful scene. Beginning a picture with plenty of action, and at a high point of interest, grips the audience immediately and makes them absorbed in what is presented on the screen.

Crossfire proceeds to tell the story of tracking down the murderer. The dead man had befriended three GI's at a bar and invited them to his apartment. One of the GI's is the killer. How Robert Young, as the Police Captain, discovers who committed

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● Diagrams show successive steps in the production of a trick mask shot. A represents initial shot, an arm and club filmed against black velvet. B shows film developed as a negative to produce the mask which is then wound on roll of reversal film and the scene photographed with the mask as shown at C. Final effect is shown at D.

Effects With Variable Moving Masks

How You Can Duplicate Some Of The Unusual Trick Effects Seen In Professional Movies

By STANLEY E. ANDREWS

SOME of the most startling trick effects seen in theatrical movies are not accomplished with the camera but with the optical printer and masks. The most enterprising of movie amateurs, of course, have sought to duplicate such cinematic effects in their own movies, and many have approached the professional's perfection, using only the movie camera.

A few years ago, the making of mask shots in either 8mm. or 16mm. was a project undertaken only by those we have come to classify as advanced amateurs. But as amateur explorations have continued both in techniques and use of equipment, we now find that an amateur of reasonable experience will frequently surprise his brother cinebugs with trick effects accomplished by use of masks, but in a somewhat different manner than that followed by the professional.

From the advanced amateur's point of view, if he wishes to keep ahead of the coming-along novice, he must obviously seek new cinematic fields to conquer and try more difficult operations than he has done before. The trick with which this article is concerned is one of these more difficult operations.

We all know, in the case of the ordinary simple mask shot where the picture is divided in half, either horizontally, vertically, or diagonally (by a mask a certain distance in front of the lens), that there are certain limitations, e.g. action can only be photographed on one half of the stage at one time. That is to say, the action cannot move all over the stage but must be confined to that half which is not masked off. Further, the dividing line for the simple mask shot is practically always a straight line down through the stage, which means that any movement of a person or object which is divided in two by the mask must move strictly along this line.

There are no such limitations in the trick about to be described, which makes it possible to take a mask shot (either 16mm. or 8mm.) with the action limitations unlimited. Further, the masked portion may be of irregular shape which may vary both in shape and size as the shot progresses. In short, we shall use a moving variable mask. The requirements to take such a shot are: experience, patience, and equipment.

With regard to experience, this is necessary because every detail must be carried out with absolute accuracy; one slip and the whole project is ruined. The filmer must be able to do a successful job of reversal processing, and also be able to make good copies. Also he must understand the particular film he is using, and understand contrasty developing.

With regard to patience, this job requires three different lots of processing, (two of which are reversal), two runs of copying, lighting which must be accurately done, shooting with a

● *Continued on Page 518*

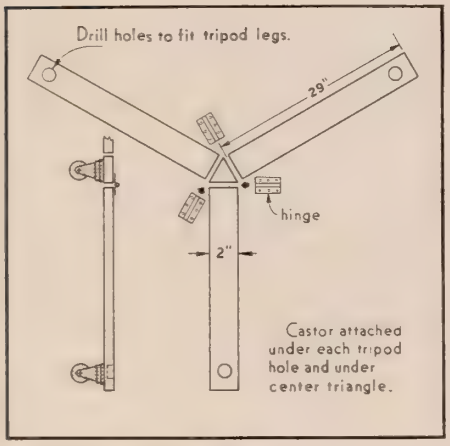
SUNSET scene on opposite page, by Harold M. Lambert, is a made to order shot for a main title background for summer movies. Use it to background your introductory titles, too. Shoot it at distance of 30 inches, using a 1¼ diopter auxiliary lens.

Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Blvd., Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



● Fold-up dolly for cine tripods

Tripod Dolly

I recently built a dolly which may be used with any standard cine camera tripod. It may be constructed from readily obtainable parts, a list of which follows:

3 2″ hinges with screws
4 Small casters with screws
1 Equilateral piece of wood 2″ on one side and ½″ in thickness.
3 pieces of wood 29″ x 2″ x ½″.

On one end of the two 29″ pieces attach one of the casters on the side that will normally be the bottom. On the other side, at the same end and immediately above caster, drill a hole half way through the wood to take tip of the tripod leg. The opposite end of this piece fits one side of the equilateral triangle by means of a hinge, placing the hinge on top.

Complete the other two 29″ pieces in the same manner until all three have been joined to the center triangle. The resulting dolly will move through a standard doorway and will fold compactly for carrying as shown in the diagram.—*Joel Brumlik, Chicago, Ill.*

Novelty In Titles

Professional effects in introducing titles on the screen, especially where a series of introductory titles follow one another, are easy for the amateur to accomplish, using nothing more than a blank card of the same texture and color as the title cards.

Best results will follow where black title cards are used with the lettering in white. The black card is laid over the complete title card at the start and gradually drawn over it as the camera films the title. This gives the effect of the title text appearing gradually on the screen until the complete title is revealed.

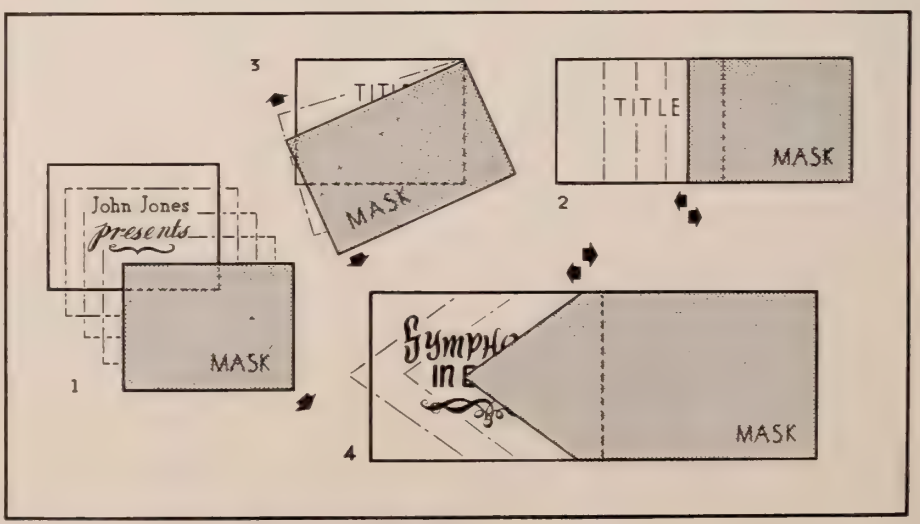
The diagrams below show the various ways in which the blank card may be manipulated to achieve various effects. Fig. 1 shows effect created by drawing the blank card or mask down in a diagonal direction; Fig. 2 shows manner of drawing mask from left to right; Fig. 3 shows still another effect, the sweeping wipe effected by pinning mask at right top corner and swinging it downward. A double angular wipeon effect can be achieved by utilizing a mask cut as shown in Fig. 4.

All of these are regularly used by firms making trailers for theaters. — *Gregg Koester, Wichita, Kansas.*

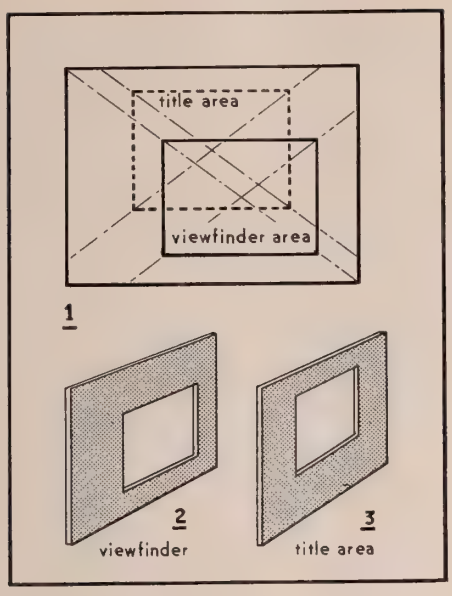
Title Centering

A difficulty usually encountered in using home made titlers is centering camera with the title card. My titler, constructed from plans in Home Movies' book "How To Title Home Movies" provides a title card area of 11″ x 14″. Amateurs who also have built this titler, or any other home made titler, can remedy the centering bugaboo by first employing use of one of Home Movies' Title Centering Guides, available for 10c, and using this guide as a basis for laying out a pair of templates for use with titler, as shown in diagram in next column and described as follows:

The title card area should be smaller than the over-all size of 11″ x 14″. The area I chose was 6″ x 8″. I made two panels 11″ x 14″ out of ⅛″ plywood. Enlarging the centering guide



● Four novelty transition effects for introducing titles



● Insures accurate title centering

areas to 6″ x 8″, as indicated in the centering guide instructions, I laid the enlarged guide over the panels and traced the viewfinder area on one panel, as shown in Fig. 2, and the title area on the other panel, as shown in Fig. 3. The areas traced on both panels was then cut out with a scroll saw, and the boards then painted flat black.

On the back of the viewfinder guide panel I pasted a sheet of tracing paper. Thus, by inserting this panel in the card holder of titler and placing a small lamp behind the tracing paper covered area, I was able to immediately line up this area with camera by looking through the viewfinder. Once this area was lined up, the camera was in position to shoot the title and the title area panel was then placed in the titler in place of the viewfinder guide, bringing the title in accurate alignment with the camera. The title cards are either inserted in the title area or placed over the opening in back of the guide panel.

Due to reduced size of image in the camera viewfinder, the illuminated area of the viewfinder panel makes it much easier to see than if the viewfinder guide area was simply outlined in heavy black ink, according to original instructions.—*Wm. A. Seeley, Detroit, Mich.*

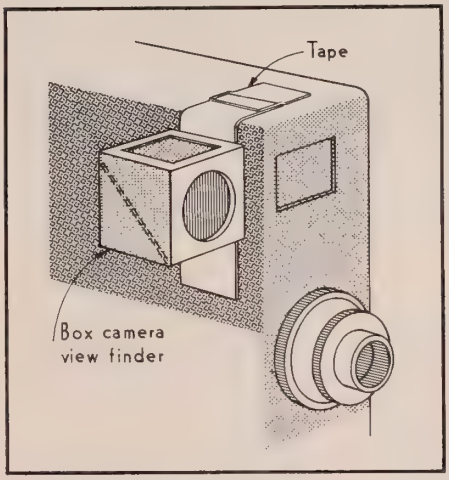
Wide Angle Viewfinder

Purchasers of wide angle lens attachments, whose cameras do not provide for wide angle lens field in the viewfinder, can remedy this shortcoming by using a viewfinder from a discarded box camera. These may be had from camera repair shops for about 50c.

As shown in diagram, the viewfinder is mounted on side of cine camera, forward and near top edge, with pieces of scotch tape. It will be necessary to mask off that portion of the finder glass lying outside of the field of view taken in by the wide angle lens.

To determine exact field of view of the wide angle lens, I set my camera on a tripod out of doors about 20 feet from side of house. Looking through the regular viewfinder, I found my camera lens took in an area 12 feet in width. I then measured 6 feet on either side and made prominent marks on the wall.

With the box camera viewfinder mounted in place on my movie camera, I then observed how much extra coverage it gave beyond the lines marked on the wall and indicated this on the ground glass of the finder. Then, computing the height on the basis that it should be ¾ths of the width, I marked the top and bottom limits. The next step was to make a mask of black paper outlining the complete area and to paste

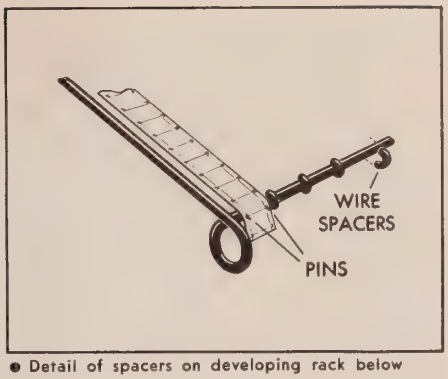


● Viewfinder for wide angle lens

this over the ground glass of the viewer.

Thus, whenever the wide angle attachment is used on my camera lens, this viewfinder is set in place on side of camera, with strips of scotch tape, and the scene lined up by means of it.

—*C. D. Putnam, Cleveland, Ohio.*



● Detail of spacers on developing rack below

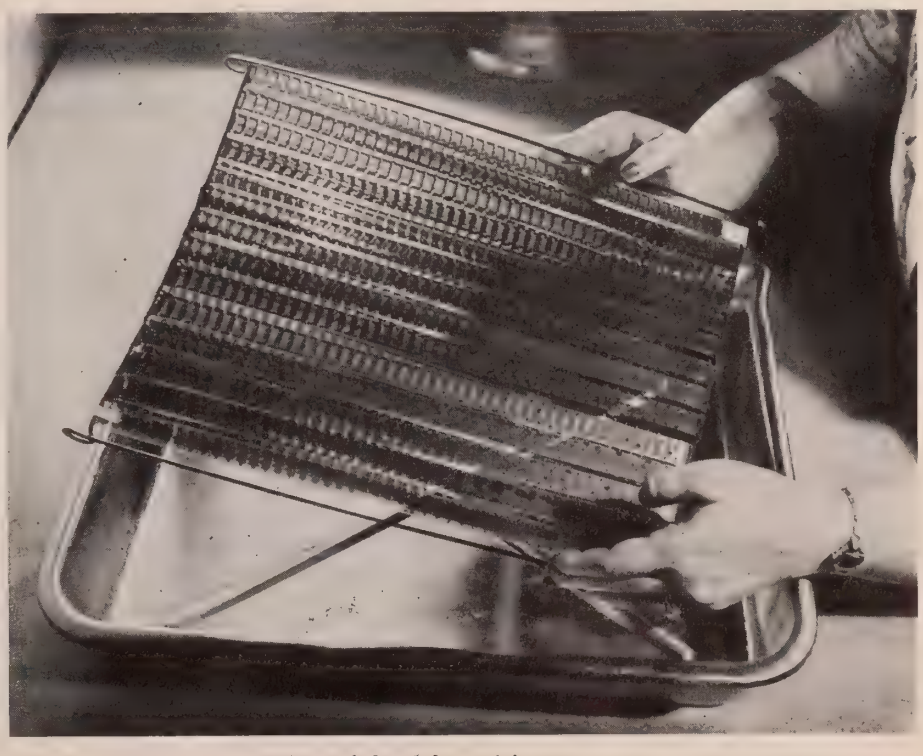
Developing Rack

A simple developing rack for processing short lengths of movie film may be made from two wire coat hangers, bent and soldered together, as shown in photo below. The hanger hooks are severed and discarded and the hangers bent to form one-half a rectangle, then laid out to form a complete rectangle, with the open ends of the wires overlapping slightly. Welding or soldering them at point of overlap converts the two pieces to a single unit.

Prior to soldering, loops or feet are formed at the corners, as shown in the diagram to hold the rack of film off bottom of developing tray. Short pins or U-shaped wire spacers are then soldered to ends of frame which serve to keep the windings of film from contacting or overlapping.

Such a rack will accommodate up to 30 feet of film. The rack can be made smaller to fit particular size developing tray by adjusting length and width before soldering the two sections. The soldered area, including the cut ends of the wire, should be painted with several

● *Continued on Page 521*



● Simple developing or processing rack from wire coat hangers



● When Irving Heitzner was mustered out of service, during which time he was a cinematographer for the Army at Wright Field, he joined with Bill Silverman in reorganizing Interstate Pictorial News Services which now seeks contacts with 16mm. cinematographers of proven ability as staff cameramen.

Newsreel Group Offers Opportunity For 16mm. Cameramen With Ability

Television And 16mm. Newsreels Creating Demand For On-the-spot Coverage Of News

By J. H. SCHOEN

IF YOU have been making the kind of 16mm. movies that win prizes, or better—films that have been purchased for commercial use, you are probably qualified to photograph and supply 16mm. black and white footage of local topics and activities to a growing newsreel organization now seeking services of qualified 16mm. cinematographers in all important cities throughout the nation.

Interstate Pictorial News Service, 344 Devoe Ave., Bronx, New York, is the organization seeking cameramen and usable footage. Irving Heitzner, newsreel editor for Interstate, advises they have recently been requested by many of their clients for newsreel coverage of spot news and special events in various parts of the U. S. At present, search for capable cameramen is being made of the various amateur movie clubs.

Heitzner, together with Bill Silverman, re-organized Interstate Pictorial News Service, shortly after being mustered out of service. In the spring of 1939 Irving Heitzner was heading the camera department of the publication, *Eye At Nassau*. Heitzner and Silverman, cameraman and sound man, combined their efforts in organizing Interstate Pictorial News Service, covering spot news, special feature events in stills and motion pictures for *British Press Combine*, *Oyster Bay Guardian*, other newspapers, Bill Heiserman Promotion, etc.

Business was humming. All hands, which consisted of six staff cameramen, were kept very busy until the outbreak of World War II when technical men were in great demand by the War and Navy departments.

Shortly after December 7, 1941, Irving Heitzner went with the U. S. Army Air Forces' Technical Data Laboratories at Wright Field as an aerial motion picture cameraman, where he photographed many aeronautical engineering tests of various military aircraft. Bill Silverman went with the U. S. Navy to Mare Island, Pearl Harbor, etc., doing extensive work in motion pictures in color.

As soon as Interstate was reorganized, all former contacts were renewed and picture production was begun on an even larger scale than before. Today, in addition to the company's 16mm. newsreel activities, it has also begun an extensive program of short subject and special feature productions in 16mm. for Television.

"Our need for 16mm. black and white footage is constantly growing," Heitzner said. "Part of the program now being instituted by Interstate Pictorial News Service, in conjunction

● *Continued on Page 511*



● Bill Silverman, who handled a movie camera for Navy at Mare Island and Pearl Harbor, covers New York City news events with Bolex camera for Interstate's 16mm. newsreel, also produces television release.



● New Zoomar lens mounted on the Ciné Special produces smooth zoom shots with constant sharp focus. Focus is varied by moving lever beneath lens as scene is filmed. Viewfinder shows actual area of shot as zooming progresses. Zoomar may be used with other makes of 16mm. cameras, sells for about $1,400.

THE MAGIC OF ZOOMAR

Revolutionary New Lens Produces Zoom Shots Without Need For Moving Camera

B y F R E D E R I C K F O S T E R

A STARTLING new lens, capable of new and dramatic cinematic effects, is now available for 16mm. cameras. It is the Zoomar lens which, as its name implies, is designed purposely for creating zoom shots without need for moving the camera. Heretofore, there has been only one practical method by which zoom shots could be filmed, and that is by moving the camera forward toward the subject, either on a dolly or camera crane while the scene was being shot. This method is complicated and requires the teamwork of several highly skilled assistants to propel the camera dolly or crane in order to achieve a successful result. The method is limited usually to well equipped motion picture studios. The Zoomar lens, on the other hand, now makes this method antiquated and impractical, and is the more desirable because only one camera operator is required and none of the extra and expensive camera equipment of the old method.

Dr. Frank G. Back, the well-known scientist, and inventor of many important optical instruments which were used by the Army and Navy during the last war, has developed the Zoomar after many years of research and experimentation. Zoomar, a lens with a sweep varifocal range, puts the 16mm. film camera equipment several steps ahead of the 35mm. equipment and offers a new means of expression and the possibility of dramatic effects heretofore unimagined.

The most outstanding effect and advantage of Zoomar is zooming without changing the distance between camera and object. A series of extension lenses, developed for Zoomar, enable the user of any 16mm. camera to make extraordinary enlargements of small objects as well as macrophotographic shots.

Zoomar meets all the requirements of a lens of its type and offers the following advantages:

1. It fits any 16mm. camera by means of special adapters which are available for any of the current camera types.

2. Its manipulation is very easy by a simple movement of a lever.

3. The viewfinder which is coupled with the lens permits following the object during the entire zoom period.

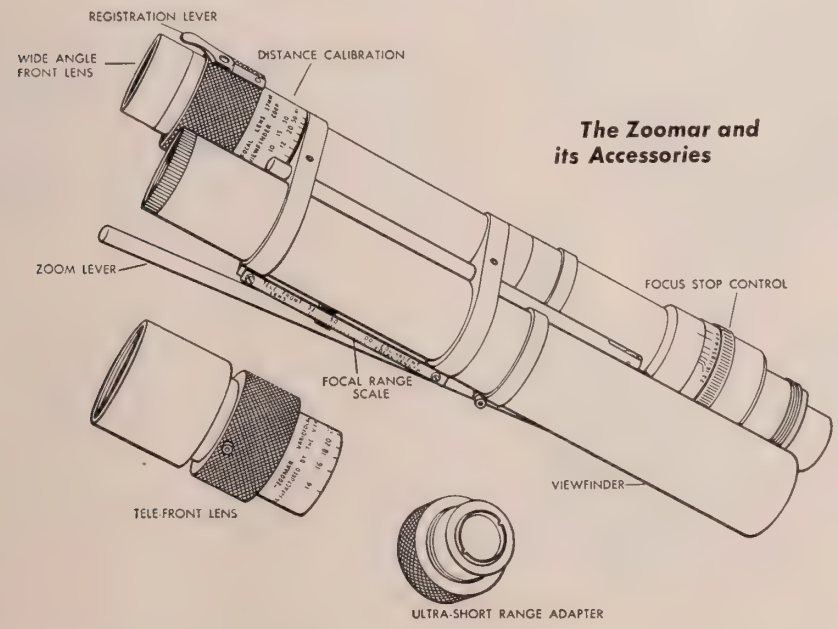
4. The construction of the lens is sturdy and foolproof. Zoomar does not contain any cams or gears; it works with a simple single-barrel movement and canot get out of order after it has been optically adjusted by the factory to the individual camera.

5. The zoom-effect rendered by the lens is smooth and steady. The picture, once focused, remains in focus continuously.

6. The light transmission is constant and the focal speed remains the same over the entire zoom.

The Zoomar is not an ordinary camera lens. Common camera lenses have one specific focal length. Zoomar covers a focal range so that variable magnification can be achieved without changing from one lens to another. The change can be effected not only in steps but the focal length changes gradually so that Zoomar actually contains an in-

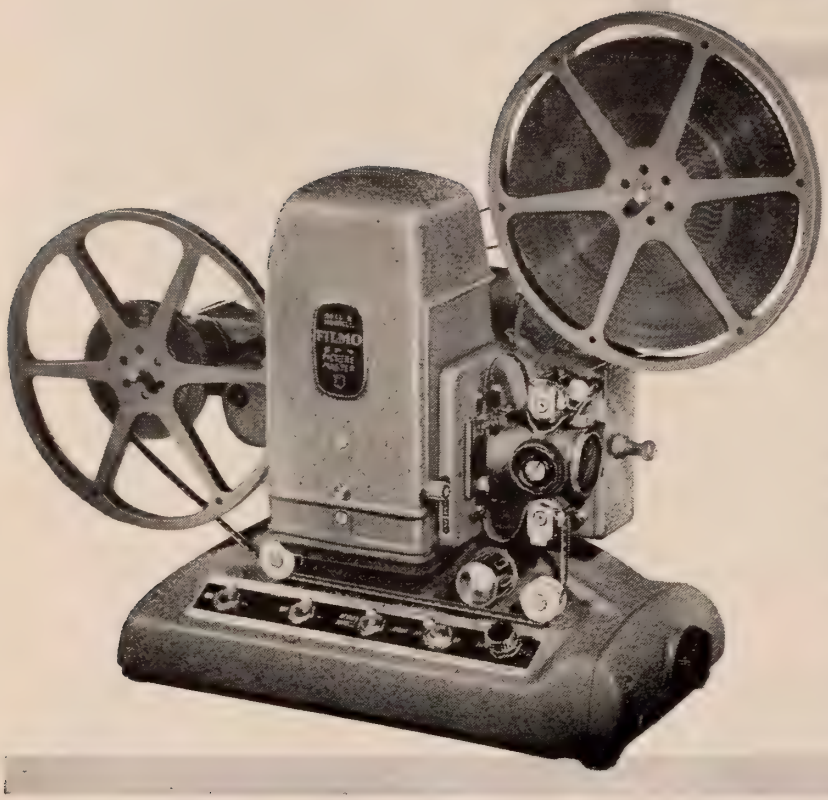
● *Continued on Page 510*



The Zoomar and its Accessories

● Shown here is the Zoomar lens and accessories, plus important features of lens which produces new magic in 16mm. movies. Lens exceeds in performance all European zoom lenses developed to date.

Two Ideal Film



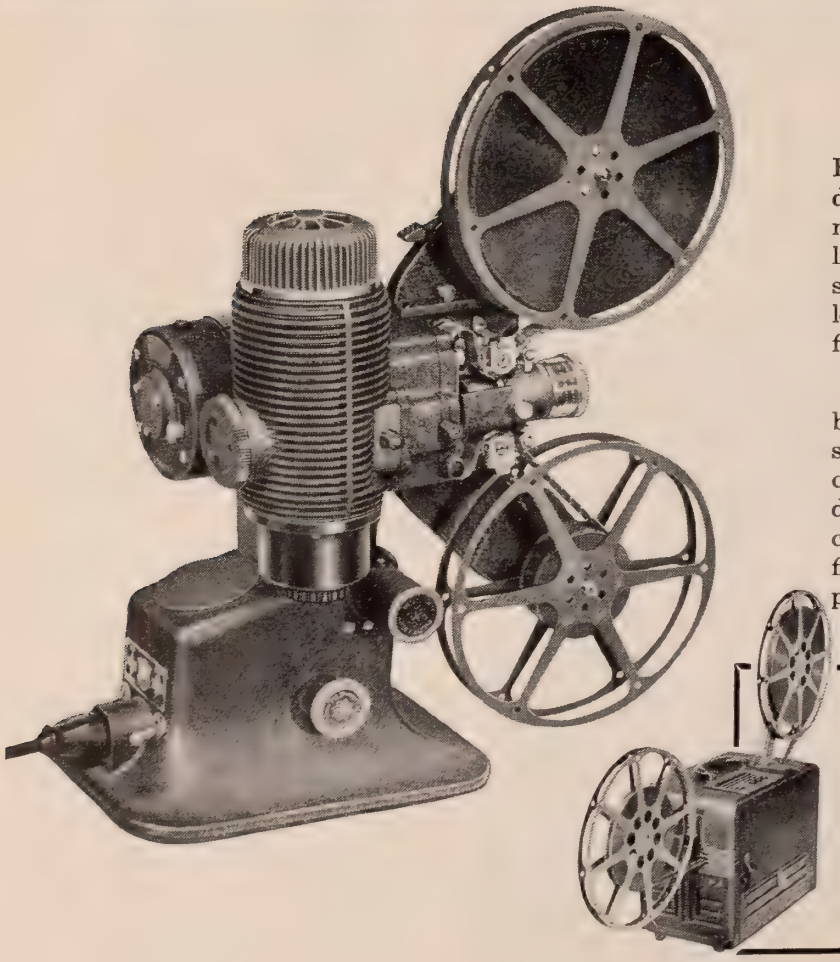
This pair for

Filmo Picture Master Projector

This all-new 8mm movie projector has every feature you could ask. In picture brilliance it excels *all* other 8mm projectors, regardless of lamp wattage. And the 750-watt lamp is mounted *base up* . . . does not blacken near the filaments. Thus you get maximum light longer.

The fine F 1.6 lens is Filmocoted. "Still" projection of single frames is really brilliant, with complete film safety. Other features include reverse, wind-tunnel cooling, gear-driven film take-up, exclusive B&H Safe-lock Sprockets and guards, hinged film gate for easy threading, self-locking tilt, pilot lamp, automatic power rewind, and 400-foot reel capacity.

Controls are centralized on the base for easy operation. And the film movement mechanism is matched to Filmo 8mm Cameras.



This pair for

Filmo Diplomat Projector

For showing 16mm silent films, this B&H projector delights the most discriminating. Its 1000-watt illumination and highly efficient optical system assure brilliant pictures, color or black-and-white, even on large screens. Fine features include fast F 1.6 Filmocoted lens, lens focus lock, radio interference eliminator, complete film protection, and easy, error-proof film threading.

The drive is entirely through gears—no chains or belts inside or outside. There's a reverse, provision for still projection, and a fast power rewind. Metered lubrication and B&H precision construction mean lastingly dependable service. Film capacity is 400 feet. A perfect companion-piece for a Filmo 16mm camera because the film-movement mechanisms are matched for perfect picture steadiness.

Bell & Howell Filmosound

With this 16mm projector you can entertain at home with professionally made sound films. It will show your own 16mm silent films, too—it's an all-purpose projector. Filmosound is widely accepted as the standard of quality in 16mm sound and picture reproduction. It is easy to use and lastingly dependable.

Combinations

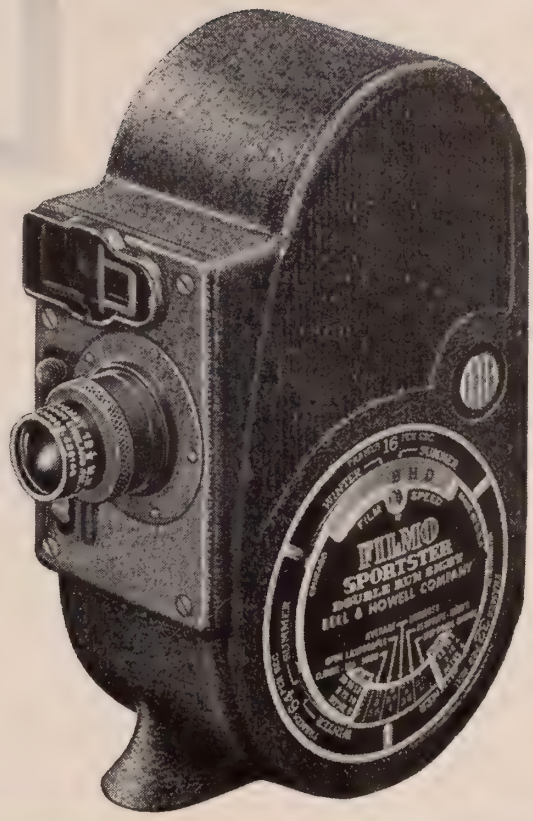
m movies...

Filmo Sportster Camera

Here's an 8mm movie camera that's small, light (24 ounces), easy to carry, and easy to use. Operation is so simple that even beginners make brilliant, clear pictures with it, right from their first reel. Exclusive "drop in" spool loading eliminates threading of sprockets.

Although it is as economical to operate as any 8mm camera, this Filmo is designed and built to the high standards that have long distinguished the B&H professional equipment preferred by Hollywood.

It takes both full natural color and black-and-white movies, of course. Has four film speeds, plus single-frame exposure control for animation work. Lens is instantly interchangeable. The brilliant, fully enclosed viewfinder has built-in masks for special lenses. A complete outdoor exposure guide is built in, too.



nm movies...

Filmo Auto Load Camera

You'll be proud to carry and use this 16mm camera anywhere. Its beautiful exterior, by a leading industrial stylist, suggests its superb craftsmanship. The theater-quality movies it takes prove its mechanical perfection.

Loading is done in an instant—simply slip in a magazine of color or black-and-white film and close the door. You can change from one film to another even in mid-reel without fogging a single frame.

The lens and matching viewfinder objective are quickly replaced with special-purpose lenses and matching finder objectives. Operating speeds are 16, 24, 32, 48, and 64 frames per second. Single-frame release permits animation work. Built-in exposure guide covers all films, all outdoor conditions.



1907 40th ANNIVERSARY 1947

For full details on these and other Bell & Howell cameras, projectors, and accessories, see your dealer or write Bell & Howell Company, 7125 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D.C., and London.

Precision-Made by

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Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

CHICAGO—South Side Cinema Club's shooting script for this year's production is ready to go into action. Picture, tentatively titled *Caught Short,* will be directed by Kurt Bohse; Oscar Bergman will have charge of casting; and eight or nine cameramen will shoot versions of the story. Except for July and August, this group's meetings are held regularly on the second and fourth Wednesdays of each month.

★

EAST NORWALK (Conn.)—Disbanded during the war, Norwalk Amateur Cinema Club is again active. Group has reorganized with Edward J. Miller elected president. In line with club's program of 1947 activities, members filmed the local Memorial Day parade in 16mm. Kodachrome for showing in an East Norwalk theatre. Gregory Demos was in charge of production, and Walter J. Morgan undertook a program of publicity for the project.

★

MINNEAPOLIS Octo-Cine Guild's recent meeting featured a number of demonstrations of 16mm. sound-on-film and recording equipment and methods, with cooperation of several local dealers and distributors. A short sound film in 16mm. was produced and will be screened at a later meeting.

★

NEW YORK—Metropolitan Motion Picture Camera Club recently produced a fourteen-scene 16mm. Kodachrome movie, *The Letter,* under guidance of Leo Heffernan, who used a professional woman model and a male member of the club as subjects. Heffernan's theory that 45° lighting with shadow fill-in and backlighting can be employed in color photography as well as black-and-white, was convincingly carried out in the varied and ingenious lighting arrangements.

★

CINCINNATI Amateur Movie Club may now be added to the list of rapidly growing cine organizations. Group was recently founded by Hal Woodard and Forrest Young who have been elected president and secretary-treasurer, respectively. Initial meeting included discussions and demonstrations of cinematography technique by Bob Richardson of American Film Products and George Stucker of Fox Movietone News, followed by practical work in lighting and photographing actual performances of Lee Conrad and Josef Hanusek of the Schuster-Martin drama school.

★

LOS ANGELES Cinema Club's annual contest closed June 25. Two classifications were observed in the contest: films produced by the novice and uncut films. Eligibles in the novice class included those members who had never won first, second or third prizes in any previous club contest. Uncut classification applied to advanced filmers whose films, as received from the laboratory, represented a complete continuity. Entries, which could not exceed 100 ft. in length, had as their subject "Our City, the City of Los Angeles."

★

CHICAGO Cinema Club winners in 16mm. contest were: *Song of Autumn* by Charles Hammack; *Back to School* by Felix S. Pollack; *Time Marches On* by J. S. Franks; *La Jolla* by Willa Doubson; *Aquacade Americana* by B. J. Babbitt; and *The French Quarter of New Orleans* by Marion and Lydia O'Connor. A recent trip to the Walgreen Estate near Oregon, Ill., served as an enjoyable spring outing for club members. Group was also entertained at a recent showing of films, including: *Wonders of the Dunes,* prize-winning camera study of the outdoors; *Tulip Time in Holland;* and *Thumbing for Trouble.*

★

LOS ANGELES 8mm. Club is planning a number of Sunday outings in addition to its summer meetings and annual club picnic. Harold McEvers, program chairman, has prevailed upon members for information concerning the best places to go. June program featured a women's 50-ft. contest about which there was considerable advance mystery.

★

SAN FRANCISCO—Westwood Movie Club will hold a joint annual picnic with the San Jose Movie Club on Aug. 24th, at Floor Park. This gathering will serve as stepping stone to a coordinated film production.

★

DETROIT—Mr. Hal G. Ostreicher is interested in organizing an amateur movie club in this city, and invites local movie amateurs to join with him. Interested individuals are urged to contact him at 2740 West Grand Avenue.

★

DENVER Council of Camera Clubs has announced the addition of three more

• *Continued on Page 520*



"Look, Alfred, wouldn't it be simpler if we used the telephoto lens?

15 Trophy Awards

FOR MOVIE AMATEURS IN

Home Movies' 1947 Contest

THE VER HALEN TROPHY — Sponsored by the publisher of Home Movies magazine, this is the grand prize in contest to be awarded the movie amateur submitting the best 8mm. or 16mm. film regardless of its classification . . . a handsome engraved trophy that is the winner's to keep!

SCENARIO CLASS

1st ..... Mounted trophy
2nd ..... Junior mounted trophy
3rd ..... Gold plaque

FAMILY FILMS CLASS

1st ..... Mounted trophy
2nd ..... Junior mounted trophy
3rd ..... Gold plaque

DOCUMENTARY CLASS

1st ..... Mounted trophy
2nd ..... Junior mounted trophy
3rd ..... Gold plaque

SPECIAL CLASS

For advanced amateurs, sound films, etc.

1st ..... Mounted trophy
2nd ..... Junior mounted trophy

ALSO—20 HONORABLE MENTION CERTIFICATES

ACHIEVEMENT AWARDS, TOO!

FOR PHOTOGRAPHY . . . FOR EDITING
FOR TITLING

TIME IS GETTING SHORT!

Contest Closes Midnight September 30th

HERE ARE RULES:

- Entries limited to amateur-made 8mm. and 16mm. films, sound and silent.
- Contestants must pay transportation of films both ways.
- All entries should be titled—at least with main and end title.
- No entries will be considered which have previously won awards in national contests. (This excludes club contests, of course.)
- Both reels and cans must bear contestant's name and address.
- Grading of sound films includes both discs and sound on film.
- List equipment used in making film.
- Films will be classified by the judges according to the category in which they are to compete, unless otherwise specified by entrant.

HOME MOVIES

6060 SUNSET BLVD. HOLLYWOOD, CALIF.

3 Unusual Films!

REAL fun between child actors and trained movie animals that bring howl after howl.

SOUND OR SILENT
BLACK AND WHITE

"BABY BLUES"

	16mm.	8mm.
6025—BABY BLUES	2-reel	
	1-reel	200 ft.
	200 ft.	100 ft.
	100 ft.	50 ft.
6026—Uncle Tom's Cabin	200 ft.	100 ft.
6027—Save That Dog	100 ft.	50 ft.
6028—Hit and Miss	100 ft.	50 ft.
6029—The Performance	100 ft.	50 ft.
6030—Simon Legree	100 ft.	50 ft.
6031—The Dark Angel	100 ft.	50 ft.
6032—A Happy Dog	100 ft.	50 ft.
6033—The Dog-Catcher	50 ft.	25 ft.
6034—The Hula Monkey	50 ft.	25 ft.

"CHILDHOOD DAZE"

6007—CHILDHOOD DAZE	2-reel	
	1-reel	200 ft.
	200 ft.	100 ft.
	100 ft.	50 ft.
6008—An Amusing Friend	200 ft.	100 ft.
6009—Who's the Champion	200 ft.	100 ft.
6010—The Lawn Party	100 ft.	50 ft.
6011—The Rival	100 ft.	50 ft.
6012—The Girl Friend	100 ft.	50 ft.
6013—Monkey Business	100 ft.	50 ft.
6014—The Butler Gets Lost	100 ft.	50 ft.

"HALF A HERO"

6015—HALF A HERO	2-reel	
	1-reel	200 ft.
	200 ft.	100 ft.
	100 ft.	50 ft.
6016—In a Gypsy Camp	200 ft.	100 ft.
6017—The White Stallion	200 ft.	100 ft.
6018—It's a Dog's Life	200 ft.	100 ft.
6019—The Big Sissy	100 ft.	50 ft.
6020—A Smart Dog	100 ft.	50 ft.
6021—The Three Musketeers	100 ft.	50 ft.
6022—Barn Troubles	100 ft.	50 ft.
6023—The Rescue	100 ft.	50 ft.
6024—The Fighting Horse	100 ft.	50 ft.

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8mm. (Silent)	25 ft.	50 ft.	100 ft.	200 ft.
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16mm.	50 ft.	100 ft.	200 ft.	1-Reel	2-Reel
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Syncopated Sioux is one of four new Walter Lantz animated cartoons being offered owners of 16mm. sound projectors by Castle Films Division of United World Films, Inc., New York City. Continuity is laid in the Indian country of the southwest and is filled with laughable situations intermingled with musical interludes. Others in this series are *Recruiting Daze, Fair Today,* and *Salt Water Daffy.* No silent editions are available.



Prairie Chickens 5 reels 16mm. sound, is a fast action western comedy drama starring Jimmy Rogers, Noah Berry, Jr., Marjorie Woodworth, and Rosemary LaPlanche supported by an excellent cast. Rogers and Berry are a pair of happy-go-lucky cowboys looking for soft summer jobs. When their jallopy breaks down, they are left stranded miles from habitation. Then lady luck plays a hand with the chance passing of a man who has just inherited a ranch. There are impersonations, doublecrossing, girls, and, of course, an amateur show, all mixed together to make this a highly amusing picture for all audiences. Distributor is Post Pictures Corp., 723 Seventh Ave., New York City.

Hollywood Headlines is a one-reel 16mm. subject available in either sound or silent versions, color or black and white. Subject is a burlesque newsreel treatment of several topics that are given unique comedy handling, making an excellent subject for either home or group entertainment programs. Price in black and white with sound, $25.00; in color and sound, $75.00. Produced by Moviegoers League of America, Inc., subject is distributed by Carmel Productions, Inc., 6060 Sunset Blvd., Hollywood, Calif.



Enchanted Forest is one of five features in 16mm. color and sound being released by Pictorial Films, Inc., New York City. Little Billy Severn stars in this color spectacle of nature's wonderland which enjoyed spectacular success as a standard theatrical release. On the basis of story appeal, wild-life charm and beauty of color photography in natural forest settings, this subject will find ready demand from 16mm. audiences. In addition to *Enchanted Forest,* Pictorial Films also announce availability of 38 other full-length Hollywood productions in 16mm. sound—4 of them in color.



Texas Trail Treachery is the title of a new Western thriller released this month by Castle Films Division of United World Films, Inc., N. Y. City. Here is a fast-moving melodrama of the old west in which a mail coach is

• *Continued on Page 530*

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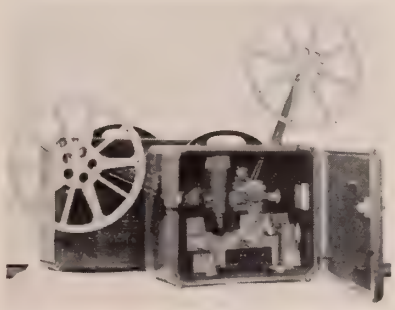
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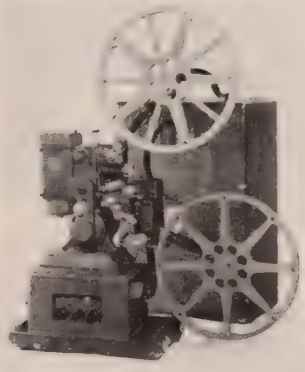
Berndt Single System 16mm Sound on Film Camera, 3 lens turret front with Bell & Howell professional tripod and Auricon Auto parallex view finder, like new. No Amplifier..... **$495.00**



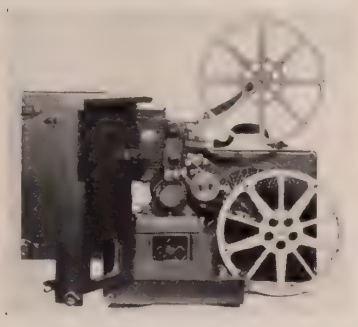
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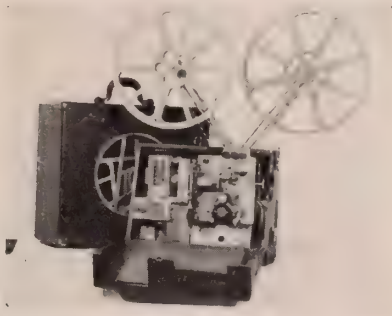
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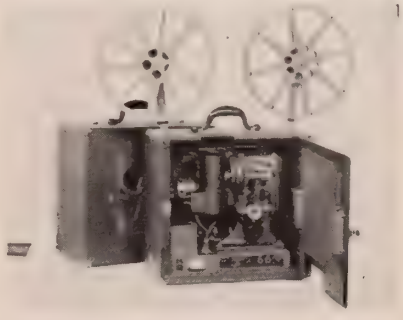
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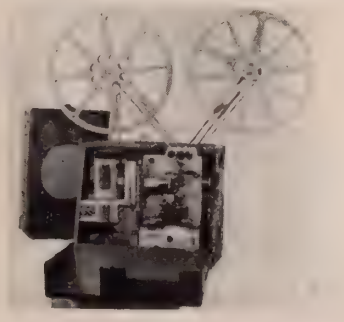
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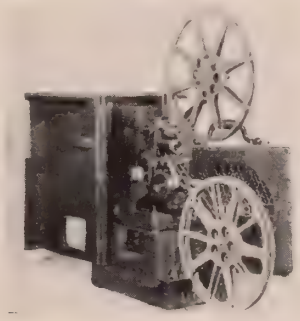
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Movies For Shut-ins . . .

• *Continued from Page 479*

medical school consultant of the county's old age assistance division, came this comment:

"As a rule these aged people receive few visitors or little attention from those rendering entertainment; many have no families or anyone personally interested in them; many of them are not able to leave the home and do not see movies. Some of them have travelled in younger days and under happier conditions, and their experiences are brought to mind by the movies presented; by reason of the showing of the movies their minds are stimulated, a change in conversation takes place and they develop outside interests; from a depressed state of mind and expressions that they don't want to be bothered and are ready to die they develop a definite interest in living and talking of subjects other than their illnesses; their appetites improve; a willingness to cooperate in the receiving of medical treatment is apparent; each show continues to be a general topic of conversation for many days after the showing, the patients endeavoring to refresh the memory of some other one of a particular scene that appeared, and laughing over some portion that amused them. Particularly do pictures of children have a great appeal as they see in them their childhood and their children, with resulting happy memories."

That there is a therapeutic value in these home movie programs for many of the aged and ailing is suggested by

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CHICAGO
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- Zenith Cinema Service 3252 Foster Avenue (25)

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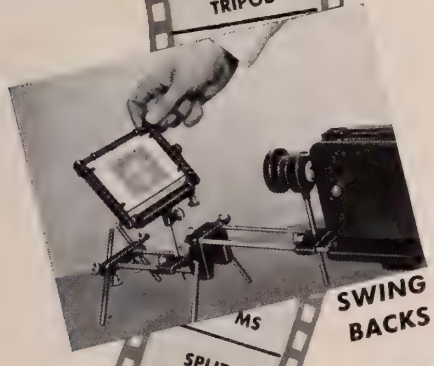
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other commentators. Mr. and Mrs. C. R. Eicher wrote to Mr. Boyles: "We told the patients in the morning that the pictures would be shown. Our people have been ill for years. Some, in fact most of them, never leave the home and have far too few visitors. They spent the entire afternoon in anticipation. They dressed up, fixed their hair, even put on make-up. In fact, they acted like youngsters going to their first party. They enjoyed it tremendously; have been talking about the pictures all day today instead of their usual talk of aches and pains."

Perhaps the biggest dividend of all, reports Steve Boyles, summarizing the experiences and impressions of the score of club members who have worked with him, is the one that pays off to those who show the pictures. Let Steve tell it:

"The pay-off is in the words of the old lady who comes to you and says, 'Thank you so very much; this is the first time I have ever seen a movie;' or in the words of another, bedridden, who says, 'Now I can write my nephew in California and tell him that I, too, have been in California;' or in this, 'Over two years ago I came through these front doors. I have never been out since, nor in that time have we had any entertainment. Thank you so much! Won't you come again?' Two blind men in different homes expressed their appreciation too. They were asked how they were able to enjoy the show and they said it was through a neighbor's running comment. The feeling of pleasure about them reached over in their shadows."

The mechanics for setting up the showings are simple. Requests for entertainment clear through Mr. Boyles or other members of the committee. The volunteers for this work have offered at least one evening a month, and from the list assignments are made. These are confirmed, if they are oral, by a mimeographed form containing all the necessary information as to when, where and what. A report from the showman is requested as the final step in the performance.

There is no standard program, and usually choice of pictures to be shown is left entirely to the member presenting them. Experience to date seems to indicate that for the type of audience usually encountered almost any film is suitable. Reference has been made to the interest in pictures of children. Color movies of flowers never fail with the women, or for that matter with the men. Out-door activities—fishing hunting, farm life, sports, spectacles, parades, a steamboat 'round the bend, a Great Lakes freighter loading wheat, etc.—interest both sexes, as does anything and everything in the way of travelogs. No commercial movie flavor seems to be called for. In fact, the personal factor probably endows the amateur film with a special quality with these spectators. It's *your* film, and *you* have come with friendly generosity to show it to them.

Many of the showings have amplified sound accompaniment, with either single or double turntables for recordings and a microphone for the commentator. Sometimes two or more members make up the projection team, but often the show is a one-man affair. Experience with the old and the ill confirms that of most amateurs with their home movie audiences—an hour to an hour and a quarter show is enough.

The service probably will be expanded in the fall. Members who did not volunteer in the beginning are now asking for assignments. Some who thought they were not properly equipped have found that they need not have hesitated about coming in. If they can interest their own friends and their own families they can entertain this often more grateful and certainly less critical audience.

Trick Shots With Mirrors . . .

● *Continued from Page 487*

time. The technique is a common one in horror pictures, where we may see the heroine quietly reading a book, unaware of danger, while in the mirror we see The Monster stealthily creeping through the door, meaning the heroine no good.

In other instances, mirrors serve the useful purpose of showing both sides of a set and creating an effect of increased spaciousness in relatively cramped quarters. Two mirrors opposite each other do this to an even greater degree, but this properly comes under the heading of parallel mirrors.

Split-Screen Effects: Split-screen shots, in which the screen is divided into two halves, with simultaneous action in both, can be made by means of a mirror without the need of a matte-box and without the necessity of running the film through the camera twice. Mirror split-screen shots can only be made, however, in those cases where both bits of action can be staged at the same time, in two different directions from the camera. When this is possible, it becomes very simple to coordinate the action in the two, if this is desirable.

The mechanics of this type of shot is simple. A mirror is placed in front of the camera so that it cuts off half of the field, as shown in Fig. 5. The outer

edge is now swung around so that the mirror reflects the action at right angles to the camera. The mirror is then supported in this position by means of any convenient improvised frame, and the scene staged as desired.

For good effect, the near edge of the mirror should be far enough from the camera to make a reasonably clear-cut dividing line. This means that the mirror should not be too small.

Also, for best results, the mirror should be of good quality, and this brings up a question which we may as well deal with at this point, since it will concern many of the mirror tricks to be discussed. This is the matter of first-surface mirrors. Ordinary mirrors have a reflecting coating on the *back* of the glass. This means that we get a strong reflection from the back, and a fainter reflection from the *front* of the glass on which the backing is coated. When viewed "head-on," this effect is rarely noticeable. However, when we tip a mirror at an angle, the surface reflection becomes relatively stronger, and is "off-set" from the main image by an increasing amount. This double image may be highly objectionable in brightly-lit areas.

For this reason, all optical devices which demand a reflected image of high quality have what is called a "first-surface" mirror. In this case, the reflecting coating is on the front of the glass plate, instead of on the back. As a result, there is no second reflection. The drawback is that such a surface coating tarnishes more easily than a back coating.

Originally, first-surface mirrors were made only by chemical silvering. In recent years, they are made by depositing aluminum or an alloy electrically on the glass in a vacuum. This results in a coating which resists tarnishing rather well, but such mirrors are a bit expensive for the amateur. Small first-surface mirrors may usually be bought from the optical salvage companies for a quarter or so, and can be very useful. However, some of the tricks to be described demand larger mirrors, and the serious amateur would do well to consider the possibility of doing the chemical silvering himself. (The best working procedure for chemical silvering is that contained in Circular No. 389 of the Bureau of Standards, which may be found in many public libraries. Instructions for making ordinary amalgam mirrors, or repairing defective ones, may be found in the Scientific American Cyclopedia of Formulas.)

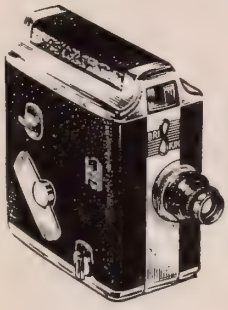
First-surface mirrors are only as flat as the glass on which they are coated, and this makes it desirable to select something a little better than window or picture glass. Plate glass is often amazingly good in this respect, and has the added advantage of being thick

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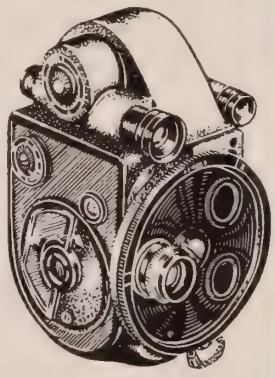
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enough to be fairly rigid. Test the flatness of a piece by holding it out horizontally, then watching the surface reflection of some fairly distant object as you move it around a bit in all directions. Note particularly whether straight lines in the object become wavy, and whether local areas in the image "quiver" as you shift the glass around. If one piece is bad, try another. A good piece of plate is not as flat as a sheet that has been optically worked, but it is surprisingly close to it, and costs a great deal less.

For best results in filming the split-screen effect just described and illustrated in Fig. 5, the forward edge of the mirror projecting into and bisecting the lens field should be beveled, with the bevel at the back or away from the camera. Thus, when purchasing the panel of glass to be used in making a mirror for this purpose, have the dealer bevel it for you. If the reader will refer to position of the mirror in Fig. 5, it will be seen why beveling is necessary. An unbeveled mirror set in the angular position would cause a noticeable streak to separate the two scenes in the split-frame picture, due to fact that part of the forward edge of mirror would be visible to the camera lens.

One point to bear in mind is that the scene reflected by the mirror will be reversed from left to right, though usually this will not matter if it is kept in mind in staging the action. A mirror image will be reversed if it is reflected an odd number of times (once, three times, five times, etc.)—and will not be reversed if reflected an even number (two times, four times, etc.).

Reverse Action with Mirrors: Practically every amateur knows that Reverse Action may be filmed by holding the camera upside down. Not every movie maker knows, however, that the same result may be achieved by keeping the camera right side up and using two mirrors, as shown in Fig. 4. The net result is that although the film remains facing the normal way, we are shooting behind the camera instead of in front. What follows will be a scene on the film upside down but not reversed from left to right, which will have to be turned end for end and turned over.

Reflections in Glass Surfaces: Effective use may often be made of reflections occurring naturally in shop windows, picture frames, eyeglasses, or anything similar. This can serve the same dramatic purpose as shots which include views in a mirror. We can suggest something happening on the other side of the street, show what a character is looking at, and the like.

One point which seems to have been generally overlooked in relation to these natural reflections from shiny, non-metallic surfaces is that we have considerable control over their intensity by making use of a polarizing screen. It is generally known that if we place the polarizing filter at a certain correct angle, we can extinguish the reflections, but it is not so generally known that if we then rotate the filter 90 degrees, we can intensify the reflections to about twice the relative brightness which they would have without the filter. Thus we have two possibilities—we can make the reflected image disappear, if that is the effect we desire, or we can intensify the brightness of the reflection, if we want it clear and distinct.

Wipes with Single Exposure: True wipes may be made with very little trouble by the use of a mirror at 45 degrees, provided only that the two scenes which are to be thus linked can be staged simultaneously, one in front of the camera and one at one side.

The same mirror may be used which was employed for the split-screen effect, as shown in Fig. 5, but in this case the mirror must slide in grooves at 45 degrees to the lens, so that when pushed all the way in the lens is completely covered, and, when pulled out, the mirror is entirely out of the camera field. If we want to wipe from the scene in front of the camera to that at the side, we start with the mirror out of the field, and slide it smoothly in toward the lens at the desired rate of speed. To wipe from the scene at the side to that before the camera, we draw the mirror out.

By this method, there need be no fear of failure of the two images to join properly at the boundary line; no need to run the film through the camera twice; no need to time a traveling matte precisely—in fact, practically no complications, *if* the two scenes are of such a nature that they may be staged simultaneously.

Live Action and Miniatures: Trickiest of all the mirror methods, no doubt, and one which enjoyed a great vogue at one time, is the so-called Schuefftan process, in which a mirror is used to combine live action with a miniature, a drawing or photo, or a scene projected on a screen.

In this case, the mirror is placed in front of the camera, at about 45 degree angle, as shown in diagram in Fig. 6. The miniature setting is placed at the side, so that it is reflected in the mirror. Now, very carefully, the mirror coating is removed in the area where the live action is to appear. This leaves a transparent spot in the glass mirror base. We now place our actors so that they will be visible through the transparent area, with a background behind them which will match or blend in with the surrounding reflection of the miniature. Often a small portion of the setting is built, full-scale. Naturally, the miniature is closer to the camera,

and hence everything comes out the same size on the screen.

Probably this method will be too involved for the average amateur, but there is no reason why it should be beyond the capacities of the really serious experimenter. A plate of glass, say 6x12 inches, should be silvered and set in a rigid frame. At the point where the camera lens is to be, a small peep-hole is placed. The miniature (or other background) is placed in position. Sighting through the peep-hole, the mirror coating is carefully scraped away at the desired points. (A silver solvent, such as any photographic reducer, used on an almost dry brush, will make this relatively easy to do without scratching the glass. Farmer's, or a bichromate or permanganate bleach followed by hypo, will do.)

When the desired area is clear, peering through the peep-hole again will make it possible to line up the live action and background so that the edges match nicely. Then put the camera in position so that the center of the lens comes where the peep-hole was, and the results should be all that could be desired.

This offers particularly interesting possibilities of combining live action with doll houses, miniature airplanes, model railways, drawings or paintings, still photos, and the like.

We will continue the discussion of trick effects with mirrors next month, covering the effects to be gained through reflections and use of concave and convex mirrors and mirrors used in multiples.

Animating Clay Puppets . . .

• *Continued from Page 481*

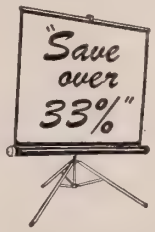
mated puppet, you must consider the few limitations that will be encountered in this type of filming. First the action must be filmed in stop motion or a single frame at a time. In other words, after an exposure, the puppet will be moved or its action advanced slightly, and then another exposure made, and this routine repeated until the full cycle of the action is completed and photographed.

If your camera is not equipped with a single frame exposure release, you can achieve comparable results by setting the f.p.s. control for the lowest speed (usually 8 f.p.s.) and making the exposure by giving the starting button a quick jab which will release from one to three frames, depending upon the make and condition of your particular camera.

To accomplish smooth, well-timed motion, it is essential to know how much to advance the puppet's action between each exposure. For example, if the figure is to move its arm in a two-

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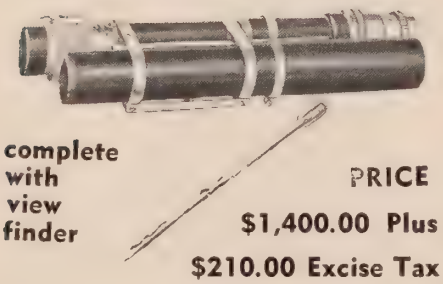
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inch arc within a period of one second (filming at 16 f.p.s.), the arm should be moved about 1/8 inch between exposures. If your camera does not afford single frame exposures and you must rely on the slow-speed-quick-jab routine mentioned above, the puppet's arm must be moved approximately 3/8 inch between exposures on the basis of two or three frames per exposure.

Another problem you will likely encounter is that of keeping the puppet balanced so it will not topple over in the midst of a take. This can be overcome by forming the figure in a semi-crouching position, with the knees bent slightly. In this way the weight of the body can be properly distributed with relation to the feet to cause it to stand securely without danger of falling. If the figure falls between exposures, there is the problem of replacing it in the exact position it held before the fall; otherwise there will be a very noticeable "jump" of the figure on the screen at point where the fall occurred. Making the feet sufficiently large, as previously stated, will also give balance to the puppet, and, where additional support is needed, this can usually be supplied by wooden props placed back of figure and out of camera range. Still another method is to solder thumb tacks, points down, on bottom of the feet of the skeleton framing before applying the clay. Using a panel of Cellotex for your stage, or base, the feet then may be firmly secured by forcing the thumb tack points into the Cellotex base.

As one creeps before he walks, the amateur will naturally want to test his ability in animating clay puppets in the production of short sequences rather than full reel productions. Some of the practical uses for such sequences are animated backgrounds for introductory titles, dream sequences, transition effects, and interpretive interludes synchronized to music. Once you begin, you are certain to be fascinated by the screen results and go on to more pretentious accomplishments.

The Magic of Zoomar . . .

• *Continued from Page 497*

finite number of lenses with different focal lengths over its entire range.

Figure 1 shows the Zoomar with its coupled zoom viewfinder which makes it possible to follow the scene during the shooting of the picture. As illustrated, the lens is attached to a Cine-Kodak Special. By moving the zoom lever forward, the size of the image decreases while the field increases; by moving it back toward the operator, the size of the image increases while the field decreases. The single zoom range is 3-1. There are two interchangeable front lenses to each Zoomar A; one covers the range from approximately 17-53mm. focal length and is called the wide-angle front lens; the other covers the range from approximately 35-106-mm. focal length and is called the telefront lens.

The mount of the Zoomar lens is of the same type as the mounts of Kodak lenses for the Cine Special. Therefore, the Zoomar can be used on any Cine Special camera by employing the regular lens adapter for this camera. The Zoomar may also be used with other 16mm. cameras. To determine the correct adapter for any mount different from the Cine Special mount, it is only necessary to specify the type of camera for which the Zoomar will be used. In most cases, it is advisable to send the camera to manufacturer of the Zoomar lens in order to guarantee a perfect adaptation.

The Zoomar viewfinder is coupled with the lens, as may be seen in the photo and diagram. It operates in conjunction with the zoom-lever and shows exactly the same frame area as the lens reproduces on the film. It contains a large yellow window and has in its center a small white window. The colored window shows the coverage of the wide angle front lens; the white window shows the coverage of the telefront lens.

The focus stop control is located on the rear of the lens and contains the normal scale of stop marks ranging from 2.9 to 22. F/2.9 is the maximal geometrical f/ value of the Zoomar lens. The focus reading taken for the principal part of the object remains constant over the entire zoom range and will assure an even light exposure of the film.

Since the Zoomar consists of a great number of lens elements with 34 specially coated surfaces against air (it contains five times as many lens elements as the Tessar) the loss of light is greater than in standard lenses. (Therefore, the exposure has to be slightly more than the scene would require if taken with a standard lens.) However, it must be realized that, as Zoomar introduces a new photographic technique, the photographer must experiment with light manipulation and intensity until he is satisfied with the results. Good results will be obtained by taking one-half stop more than in standard lenses.

The Zoomar lens in Industrial, Educational, Animation, Sports, Travelog, and many other types of motion picture photography will achieve results where other lenses and other technical means fail.

As an example: A sequence of a child swinging in a park swing could be photographed by synchronizing the zooming movement of the lens with the movement of the child in the swing thereby giving the observer of the projected image a psychological experience of the thrill obtained by the child in the swing.

The cameraman, in industrial shots, may zoom from long shots to close-ups of machinery and processes without endangering himself, or obstructing the continuance of production work.

The Zoomar lens offers actually a third dimension of movement. Much depends on the artistic vision of the director, the imagination of the script writer and, last but not least, the skill and ingenuity of the cameraman to reap the full magic of Zoomar and to achieve results which to date were not obtainable by any other means.

The Zoomar, developed and manufactured by the Viewfinder Corporation, is being distributed by the Aremac Camera Company, Inc., 1 east 43rd St., New York City; also by the company's west coast office, 9540 Brighton Way, Beverly Hills, California.

Opportunity For Cameramen . . .

• *Continued from Page 496*

with the production of 16mm. industrial and educational short subjects, is forming a staff of correspondent 16mm. cameramen throughout the United States, for spot news and special feature coverage.

"From those 16mm. cameramen who have the ability to tell a story on film, and who can cover such events as sports, fashions, etc., incorporating human interest in their films, and are desirous of a place in photographic journalism, Interstate Pictorial News Service will purchase such 16mm. footage subject to acceptance by its editorial staff. All films should be photographed for sound, at 24 frames per second.

"After reviewing films submitted for purchases," Heitzner continued, "those 16mm. cameramen, whose work indicates they possess the ability to supply acceptable newsreel footage, will be offered assignments for both spot news and special feature coverage in their respective territory.

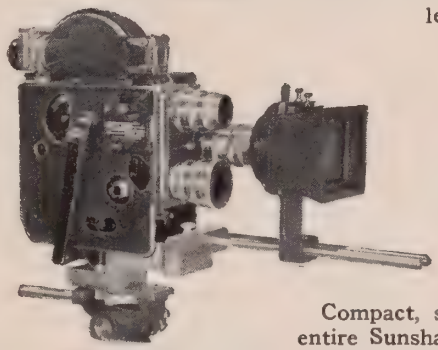
"All films submitted to the company," Heitzner stated, "should be shipped in regular cans and cases, together with sufficient postage for their return and insurance. Films should be insured both ways, for Interstate cannot assume responsibility for films lost or damaged in transit."

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Reviewed films will be rated 1, 2 or 3 stars and will be awarded an attractive animated leader indicative of this rating, further distinguishing the filmer's efforts. Best film reviewed each month will receive a special certificate award as the Movie Of The Month.

All films will be returned promptly after review by Express collect. Please include, with your film, data as to equipment used in making the picture.

★ **TOUR OF HO-HO-KUS,** 100 ft. 16mm. monochrome by Henry Schmultz, Jr., Ho-Ho-Kus, N. J., is marked by considerable under exposer and uninteresting camera angles. A beginner in the hobby, Schmultz shows some improvement over previous efforts, and further improvement will follow closer attention to exposers and to shooting subjects and places of interest in sequences of long, medium and closeup shots.

★

★ **FURLOUGH—ALPINE** 200 ft. 8mm. Kodachrome, by H. R. Kramer, Beverly Hills, Calif., is record a film made of random shots around an estate in Beverly Hills, contrasted with scenes of an average mid-western home at Christmas time. Photography is fair, marked by unsteady camera and underexposure in many interior scenes. The titling is well done and good editing has made the best of obviously unplanned shots to form some basis for continuity.

★

★★★ **VOLCANO,** 900 ft. 16mm. Kodachrome by Alan Probert, Pachuca, Hidalgo, Mexico, traces evolution of the Vexican volcano, Paricutin, from its inception to the latter part of 1946. Probert has explored further and has used his camera more graphically than many others who have filmed this same subject. Highlight is closing sequence showing geographic party scaling sides of volcano, finally reaching rim of cone where camera records some of the most spectacular scenes ever filmed on a subject of this kind.

★

★★★ **PLAYMATES,** 400 ft. 16mm. Kodachrome by Mrs. Warner Seely, Cleveland, Ohio, is one of this filmer's best nature studies. Picture shows intimate shots of a tame crow nurtured from foundling to maturity, also antics of a playful kitten and a tamed starlet. Closing sequence is example of patient filming when bird and kitten, tired from play, curl up together for a nap.

★★★ **CAME THE DAWN,** 400 ft. 16mm. Kodachrome by George Kirstein, Parkchester, New York, is a domestic comedy about a hen-pecked husband who, fortified by whiskey, turns tables on his spouse to regain his self respect. Whiskey was only colored water, but the trick, engineered by sympathetic neighbor, worked.

★

★★★ **GAIL GETS GOING,** 225 ft. 16mm. Kodachrome by R. C. Denny, is a well photographed and edited record of a baby's activities during a 24 hour day. Excellent titles are a highlight.

★

★★★ **KIDDY KAPERS,** 400 ft. 16mm. Kodachrome by Norville L. Schield, pictures a family's activities as seen through eyes of two kiddies—and recorded by a movie camera. Picture embraces practically every type of subject and afforded filmer opportunity to display some clever camera trickery. Excellent editing and superb titles tie all sequences together into a closely knit and entertaining picture.

ELEMENT OF COMEDY

★ AN old-time director of comedies once remarked: "A gag or situation is only as funny as reaction to it." These are words of wisdom well worth considering by the movie amateur who would inject comedy gags or situations in his films. And every picture, even the most serious, should have its moments of humor. Comedy is universally understood. It enlivens even the dullest of subjects. And it goes a long way toward gaining audience sympathy and interest in a picture regardless of the topic. For this reason, there is rarely a picture shown on theatre screens that does not have comedy relief spotted at intervals throughout or a running gag interwoven in the action.

Basically, comedy springs from three main elements affecting human emotions: distress, incongruity, and inferiority. A pie in the face, a skid on a banana peel, a hot foot, or a man walking into a closed door are the slapstick equivalents of the element catalogued as distress.

Mr. Milquetoast; the doleful clown at the circus; the little fellow who cows in terror before the stern gaze of a muscle-bound superior; all compel our laughter because they represent a condition of life often inferior to our own.

Pacific Calling . . .

• *Continued from Page 489*

places such as the Markham Valley in British New Guinea, or Lake Sentani and the Cyclops Mountains in Dutch New Guinea, or the many islands of the Philippines.

Now, many of these exotic regions are inaccessible as the tides of war recede and the jungle reclaims the land. However, Clipper service to Manila is regular and this city is but a hopping-off place to the hundreds of jewel-like islands of this mammoth chain. Inter-island steamer and plane service is obtainable in the Philippines and, through the road and airstrip building program of our government during the war, good transportation throughout many of the better-known isles is available.

The tropics do bring their headaches, especially regarding movie equipment, but nothing so serious as to discourage travel. While stationed on Leyte in the Philippines, fungii proved troublesome, growing on leather cases, attaching itself to my Filmo Eight, and even trying to spread between the lens elements. Fungus is a parasitic plant growth comparable to bread mold or mildew, flourishing in damp, warm climates. Being on a jungle island during the war wasn't an ideal setup for keeping a camera in tip-top condition, but, necessity is the mother of invention, and here, it certainly was! Not having anti-fungus coatings made especially for that purpose to protect my equipment, rather strong measures had to be taken to keep the camera in running order. Airing camera, lens, filters, and leather cases in the brilliant tropical sunlight is a procedure that I would recommend only when absolutely necessary. Setting a delicate mechanism, such as a movie camera in the broiling tropical sun, might be compared to setting it in the frying pan on your kitchen range. The tropical sun is not hot—it's torrid! But it does stop the fungus.

During spells of rainy weather, when the sun was obscured for days at a time, a light coat of oil was applied over the metal case and a thin layer of vaseline around the lens mount to counteract fungus spores.

Today, the problem of keeping unexposed film fresh isn't as difficult as it was a couple of years ago, due to the return of tropical packaging. During the war, we used a mixture of dried rice and silica gel (a crystalline dehydrating agent used in radio equipment) which absorbed enough moisture to keep film from spoiling, even without special packing. An airtight container, the gel-rice mixture heated every couple of weeks to drive off accumulated moisture, and a relatively cool storage place

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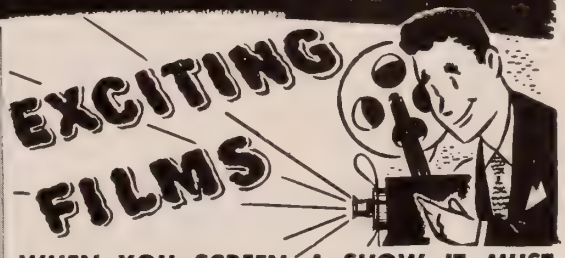
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Overseas, we were fortunate to have excellent airmail facilities, and exposed Kodachrome reached the States from the Pacific areas in about two weeks. It should be stated that once Kodachrome has been exposed, in the tropics especially, it is best to get it to a processing laboratory as quickly as possible. The color image deteriorates rapidly in unprocessed exposed Kodachrome at the best of times, but heat intensifies the chemical reactions radically.

Contrary to the opinion of many, the basic exposure of Kodachrome in the Pacific areas is the same as it is during the summer in any of our own cities or vacationlands. As with all exposures, it is the reflected light that counts and tropical scenery is no exception. A dimly lit jungle scene with shafts of sunlight hitting branches or leaves still calls for F5.6-F4, and the surf crashing upon a palm-ringed coral reef remains at F8-11, the same as for a beach scene in Chicago or Miami.

For color filming, a neutral density haze filter is a "must." In the warm, humid climates of any of the Pacific islands, a tremendous amount of moisture is always in the air, causing haze or the well-known "violet" landscapes seen so often in Kodachrome.

Looking at a wild, mountainous landscape, the intricate detail of the scene is dazzling—the trees, a waterfall, valleys, peaks, clouds, even a flock of tropical birds circling about. It's a solid mass of color as brilliant as one will ever see—great sweeps of greens and blues. It's filming scenes such as these that a little care is required. Kodachrome, and other color film, is more sensitive to all light than our eyes. We can't distinguish ultra-violet light from ordinary haze, but the color emulsion can. That landscape bathed in haze, fogs, and a great amount of ultra-violet light; the delicate shadings of greens and blues; all may be lost in a veil of purple or violet. The haze filter acts as ordinary window glass does, and holds back ultra-violet rays. The haze filter naturally has its limitations. It cannot cut through a mountain fog.

Perhaps you may see a peak that offers a special pictorial advantage—great scars in the earth from an ancient landslide, a spectacular waterfall cascading into the valley, a carpet of jungle—but it's always blanketed by clouds and fog. Keep an eye on that peak. Air currents in the tropics are not reliable, especially in the mountain regions, and a sudden shift in the wind may cause the clouds to melt away, and your objective will stand out in third-dimensional brilliance. Shoot, and shoot as quickly as you can, for an opportunity such as this may not present itself again for days.

For all newcomers, the broad expanse of a tropical landscape will prove irresistible, but a note of caution should be sounded at this point. If 16mm. color is used, the effect is not so pronounced, but with 8mm. cameras the old diffusion and "bleeding" problem may arise to dim the photographic results. So a point to keep in mind, especially if you are an "eight" fan, is to avoid shooting finely detailed subjects from a distance, or, if such shots prove irresistible, make sure you have some prominent object in the foreground to lend an illusion of depth to the scene.

Another answer to this problem is to wait until late afternoon or early morning and thus capture more shadow detail, adding dimension to an otherwise flat scene. Of course, this may give your



shots an orange-red tinge, due to the redness of the late afternoon or early morning sunlight. But even this may compensate for that shot that otherwise might become deleted footage for your wastebasket. These are all important precautions to remember, for in this part of the world everything is vibrating with color.

One morning, while with the army on Leyte, several of us packed a lunch, loaded our cameras, and set off in our jeep on a photographic expedition to the southern tip of the island. We drove over narrow, white gravel roads, the intensely blue ocean on one side and the jungle-carpeted mountains on the other. Our destination was Batot, a large town, by Philippine standards. It was some eighty miles from our base at Otud, a small jungle village.

Batot, a cultural center of the island, was untouched by war, was not overrun with occupation troops, and remained much the same as it had always been—a slow and dreamy village. Our jeep stopped in the center of the town, amid a riot of color. The harbor, with its hundreds of wooden fishing vessels, lay at our feet. The blue of the sky and the water, a scattering of red and blue sails on the rocking boats, a sand bar ringed with palm trees with part of the town nestled beneath them.

The Filipinos, especially the women, wore the most brilliant of costumes—purples, reds, green, a dazzling array—as they crowded into the narrow, congested streets that looked every bit a part of Old Spain.

It wasn't long before we were surrounded by a pushing, laughing crowd of curious Filipinos. I managed to slip away to attempt candid shots of the people, but not for long. I was surrounded again and whispers of "Ciné, Ciné" passed from one to the other as they spotted the camera. The older people were shy, and no amount of coaxing could induce some of them to pose for pictures. The younger groups were at the opposite extreme and needed no inducement.

I was about to give up the whole project when a well-dressed Filipino pushed toward me and introduced himself, in flawless English, as the Mayor and head schoolmaster of Batot. He spoke to the people and they dispersed, leaving us alone. In the course of our conversation, I discovered that he was a graduate of Northwestern University in Chicago and knew our country well.

We didn't miss much that afternoon as we made a detailed tour of the city marketplace, then on to the crumbling Spanish church and to the vast rice fields. There was the stall offering giant dried octupus; there were hundreds of merchants with dried fish for sale—fish of all sizes, colors, and smells; there were the basket weavers

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and the outdoor shoe factory with its gaudily-colored lacquers and paints; the lunch counter with its single crockery dish; the public well; the street vendors; the naked little urchins singing for a centavo; the odor of burning cocoanut husks — the completely exotic Oriental atmosphere.

We toured the huge Spanish church, nearly three centuries old, its battlements, lookout towers, arsenal, and moat still remaining intact. Raiding Morro pirates were not beaten off lightly in those days. Our tour ended in watching harvest of the rice crop taking place in a broad expanse of green, dotted with the huge woven hats of the field workers.

Back at the Mayor's house, we were shown his prewar 8mm. Keystone camera, now useless from years of neglect during the Jap occupation. He told us that amateur cameras were common there before the war, the film being secured and processed via mail order in Manila.

As a sudden rain squall shook the town, we bade the Mayor goodbye and thought it best to return before darkness overtook us. We scored a victory that day—we had gotten the pictures we set out for and it didn't rain until we were finished—a rare occurrence in the tropics.

Speaking about weather brings to mind the fact that, in the tropics, weather is forever undependable. One might alternately broil, freeze, die of thirst, or drown in a deluge—all within a single day. The hours before dawn may be penetratingly cold and damp, while within an hour after sunrise it may be like Dante's inferno. Not a drop of rain may fall all day, then at sunset a deluge of gigantic proportions may engulf the countryside.

Therefore, if one contemplates a trip to the Philippines, for example, it would be wise to consult weather date on rainfall for each month of the year. On the island of Leyte, the rainy typhoon season may extend anywhere from October through February. A period of dry, balmy, exhilarating weather extends from about February to June.

It is surprising how little footage of recent vintage has been photographed of the Pacific areas. The vast expanses of rugged New Guinea, Borneo, or the Philippines were virtually unknown before the war, and were photographed only recently under far from ideal circumstances. It is foolhardy to assume that the traveler with his camera can wander about the savagely dangerous jungles of New Guinea or the lesser-known isles of the Philippines with safety. But from the settled jumping-off points, a great deal of territory can be covered by plane or ship.

The far Pacific offers the last frontier of relatively undeveloped photographic opportunities, lands that offer endless sights and scenes for movies with unusual interest and appeal. Today, the Pacific is calling the photographer and cinematographer as has no other global area that has remained so long in obscurity. Its picture-making opportunities are unlimited.

Movie Analysis---"Crossfire . . ."

• *Continued from Page* 491

the crime, tricks him into a confession, and then shoots him as he attempts to escape, is the plot of the movie.

The plot of this "whodunit" story is not particularly new, which will remind amateurs who fear that because they may not have a "new" plot they will not make an interesting movie, that it is *how* the plot is treated—the originality with which it is presented on the screen—that is the most important factor in making a successful film of any story.

Crossfire offers the serious movie amateur many examples of imaginative story telling which he can also adapt. For example, the camera is most often used in motion pictures as a means of "objective" story telling. The camera is like a bystander at every scene, watching the action and showing it to the audience. But when you see the camera to tell a particular scene as one of the characters "sees" it, a whole new means of cinematic expression opens up.

In this film, for example, we see the scene at the bar in which the murdered man met the GI's and the scene at his apartment reenacted twice. First we see it in the manner in which one of the GI's (who, we later learn, is the killer) relates it to police captain Robert Young. Later, we see the same two scenes in the manner in which one of the GI's, who was drunk at the time, recalls it through an alcoholic haze.

This treatment offers many refreshing ideas for the amateur, new methods of treating scenes in an exciting manner. Suppose, for example, you were to take a simple incident at home—perhaps a Sunday evening scene in which Dad and son each tell mother their version of the day's fishing trip. Naturally, each will have a different story to tell: the son will boast of his catch and probably minimize that of his father; Dad will stress how many fish were caught. Finally, a disinterested neighbor tells what actually happened that day.

In a mystery film such as *Crossfire*,

it is unusual to see such suspense injected into action which ordinarily might be dull. There is one long scene in the police captain's office as Robert Young delivers a very lengthy speech explaining the motive for the crime, and revealing who he believes is the killer. Often, in a scene of this kind crammed with excessive dialogue, the picture may be far from interesting. But in this instance the director has made it highly engrossing by clever use of camera and skillful cutting.

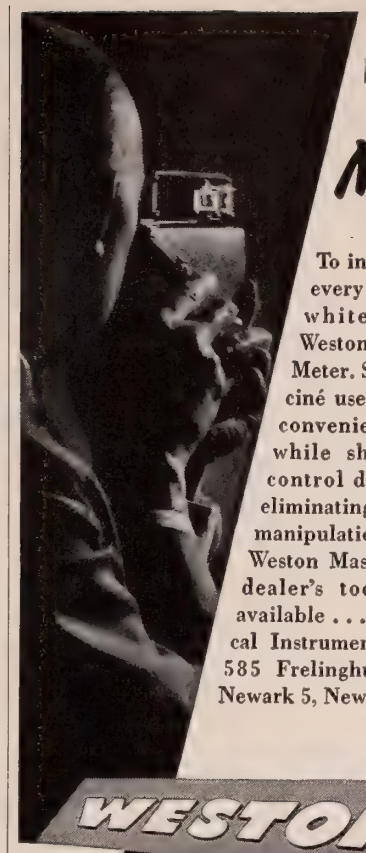
First of all, he used cutting successfully to break up into separate shots the long scene by showing the police captain delivering his explanation of the murder, and by intercutting these with shots of the people with whom he is talking, to show their reaction. Secondly, while Young is talking, he is also nervously pacing about the room; this adds extra movement to the screen image. Finally, the director uses the moving camera at other spots to add a final touch of movement throughout to prevent the scene from becoming static.

Especially interesting to the studious movie maker is the use of closeups in this sequence. As the police captain talks, we see him in a full shot, standing by the window. He slowly walks towards the camera until finally we see his face in a huge close-up as he hammers home his main point, and then he moves back so that he is caught by the camera in medium shot. This walking back and forth added visual movement, emphasized the most dramatic statement in the speech, and made for interesting movie construction.

For the amateur, the technical item to watch is how focus was gradually changed to keep the moving figure in sharp focus throughout the entire shot.

Reverse closeups are freely used in *Crossfire*. Instead of a person moving up to the camera, the camera dollies toward him. A refreshing effect is thus achieved though it serves the same dramatic purpose. Such methods of telling a story through new and different camera techniques should not be regarded as "trickery." Rather they are the means of dynamic dramatization that raise a picture above the ordinary, give it a fresh appeal. Indeed, nothing has been accomplished in the photography of *Crossfire* that cannot be attempted with good success by the ambitious amateur filming a scenario movie.

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Effects With Variable Moving Masks . . .

• *Continued from Page 492*

mask strip, etc., etc. Any one of these requires a bit of patience, and when it is considered the first attempt might not be successful, and it may require one or two attempts to get all the bugs ironed out, there is no necessity to say anything further with regard to patience.

Now as to equipment, one needs the usual processing drum and tank, etc.; some black material, velvet or velveteen preferred, the size depending entirely upon the requirements of the particular shot to be taken; and means of making accurately framed prints. Where no printer is available, there have been various methods described in Home Movies of making film copies through adaption of projector or camera for this purpose. A tripod, which is a "must" with ordinary mask shots, is, strange to say, not a necessity with the type of masking to be described, although, of course, as with any movie shot, it is preferable.

An amateur who has not the equipment of his own for this type of shot is not necessarily barred from having a go at it. He can have his processing done by a professional processor after each step, but this, of course, would make rather a drawn out procedure of it, and not only that but it would make rather an expensive shot by the time it was finished, on account of the number of batches of processing and copying mentioned previously.

This trick can be done in color just as easily as with black and white, except that the average amateur would not be in a position to process the two lengths of color film and would have to send them to the manufacturer, for processing. This, of course, is paid for in the cost of the film when purchasing it. However, don't use color film until you have got the system down pat, unless you have money to burn. The cheaper grades of black and white film are just as good to experiment with, providing the experimenter uses care.

The type of shot for which this trick is suitable depends largely on the requirements of the photographer. If he wants a head and pair of hands without any body eating a meal it can be done by this trick. Or if he wants a person sitting on a chair shrinking to a little midget, or mouse growing as big as the room it is in, this can be done by combining zoom shots with the trick. Similarly a baseball can be made to come right up to the camera till it fills the screen. Fades in and out can be combined with the trick for those shots where one person sees another gradually appear in a room and then disappear, or for dream sequences, and a hundred and one other types of shot, both serious and comic.

To properly describe this method it is necessary to fix on some definite shot and follow it step by step. Suppose then we have a hand wielding a club, moving about a room, the hand not being attached to any arm or body.

The first step will be to photograph the hand and club going through its motions against a black background, and in preparation for this the background is first set up and the camera placed in position. It is taken for granted the experimenter will have sufficient knowledge of framing to make the hand move where he wants it to, and will have the camera placed at the right distance to make it the proper size in the final shot. Now we come to the lighting, which is a precision job and must be done with meticulous care. There should be one light pretty well behind the camera. The experienced amateur will know how to place this so as to avoid bright reactions from either the subject or the black background. If it is found that the black material used does reflect too much light, it should be placed at a slant to the camera plane. The object of this light is to raise the key of the picture to sufficient extent that the deepest part of all shadows is quite a bit lighter than the black background, but not bright enough to wash them out. Next, put modelling lights in place according to normal lighting principles, keeping in mind that the principle light source should be in much the same position as it will be placed in the main part of the picture, to be shot later.

The next job is to notch the film at the starting frame in order to match this strip up with subsequent strips which must also be notched. It is advisable to have a good length of leader ahead of the notch on all strips.

Then wrap black material, preferably velvet, around the arms of the person whose hand is to be photographed, and cover him with black material so that only the hand and the club will be recorded on the film. Reflections from this black material might record on the film but will be sufficiently faint to be negligible.

The next thing is to take this initial shot. The hand with the club can do anything it wants to, the only limitation, of course, being that the person covered in black must not move between his hand and the lens of the camera. The film strip is then processed by normal reversal processing.

The next step is to make a negative print from this strip, first notching the raw film to match the notch on the

original. The print should be given generous exposure, about double normal exposure. Develop as a negative in high contrast developer, over-developing to such a point that the hand and club portion of the picture will be practically opaque, while the rest of the picture will consist of emulsion unaffected by exposure and will wash off in the hpyo, leaving clear film. It should now be apparent why the lighting must be done in high key. Positive film is quite satisfactory for this negative print, when black and white film is used, but for color film, this negative print must be made on panchromatic film, otherwise the colors to which positive film is not sensitive would record as black opaque film. The print produced in the above manner constitutes the mask, or rather series of masks, for there is a separate mask for each frame of the strip.

The next step is to photograph the main part of the scene through the mask strip. The mask strip is threaded in the camera in front of the raw film emulsion. The mask strip is wound with the unexposed film on the feed spool very loosely, and threaded with it through the sprockets and through the gate. The outside film should have larger loops, both upper and lower, than the inside raw film. Provided the unexposed film is properly fastened in the slot of the take-up spool, the mask strip need only be laid in place and it will automatically be taken up as the camera runs. Be sure and notch the unexposed film to match the notch on the mask strip, before taking the shot.

In taking this shot the light sources should be as nearly as possible the same as in the shot of the hand and club, except that the flat light near the camera should be omitted. People can move around anywhere in the room, and, in fact, the shot can be taken just as if it were a normal shot. To make the action relate to the hand and club part of the shot, is a matter of direction, and does not effect the mechanics of the trickwork, therefore is not dealt with in this article.

No processing is yet done on this last shot. If it was reversal processed at this stage of the game we would have a picture of the room with a black blob the shape of the hand and club moving around on it, the black blob being unexposed emulsion. So before processing, we must take the original strip of film of the hand and club and print it on this unexposed part of the film. To do this we can use whatever equipment we ordinarily use for making prints whether it be a printer, camera, or projector. The emulsion side of both strips must be towards the light source, and the notches must be matched. When this printing is done, the film is then reversed in the usual way and the project is finished.

The illustrations at the opening of this article show the step by step procedure to be followed with the illustration D indicating the final result.

The project suggested is but an example for the beginner to try that will lead to more impressive work as his experience grows. For the amateur, lacking the laboratory and especially the optical printing facilities of the professional, he must devise new ways and implement his routine methods with experiments if he would produce films with new and startling effects.

Films For Farmers . . .

• *Continued from Page 483*

between the sheep corrals back of the college.

In order that I might have some idea of the scope of his first production, he showed me the shooting script and emphasized the importance of a carefully prepared script.

"In planning a picture on paper well in advance of shooting," he said, "it is possible to visualize the production as a whole and to make revisions and corrections that otherwise would be costly if made while shooting was in progress."

Ackerman budgeted the production, allocating a set amount of money and shooting days with which to complete it. It is in the preparation of the script and shooting schedule that time and money saving adjustments can be made most advantageously to keep a 16mm. production within its budget, he said. Too much emphasis cannot be placed on this preparatory work, Ackerman believes, for it is here that the 16mm. producer eliminates needless expenditures both in time and money which would make "shoestring" production impractical.

Having laid the groundwork for the picture on sheep, securing the necessary talent and props was of little concern. Students at the college, the foundation flock of sheep and the picturesque setting of the college campus provided the necessities for completion of the film. College funds supplied a station wagon for location work and an adequate supply of floodlight and spotlight units for indoor photography. In short, Ackerman had almost every facility at his command that could be found in a modern 16mm. film studio.

During the summer months, Ackerman has departed temporarily from the agricultural scene, and with Larry Lansburg, another successful 16mm. filmer, is making a 16mm. short in color soon to be released entitled "Judy

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and the Fisherman." The story deals with an old sea-dog and a nine-year-old stowaway who, while fishing, have a near-disastrous mishap when the old salt slips on the wet deck of his boat and is pitched into the sea. How Judy manages the situation alone, promises to be interesting screen fare. The production is being filmed on locations near the historic fishing town and early California port of Morro Bay. Adding charm and authenticity to the film, the cast composed entirely of local talent imparts a quaintness seldom found in the best theatrical films.

After "Judy and the Fisherman," Ackerman plans other films. He showed me a tentative list of material he hopes to work into other 16mm. productions. It varied from agricultural educational subjects to films on soaring, and salvaging sunken treasures from the sea. All will be made in 16mm. Kodachrome and sound.

In reflecting on Ackerman's progress as a maker of 16mm. films, one realizes the vast possibilities for picture making still untapped by either professional or advanced amateurs. In view of the thousands of ambitious amateurs seeking entry into the field of commercial film production, I asked Ackerman why it was that so few otherwise capable 16mm. filmers had failed thus far to accomplish much outside of strictly hobby filming.

"To produce a good 16mm. film that will have commercial possibilities," he replied, "entails endless work, both in preparation and in actually producing the picture. Too many, with an ambition for making serious 16mm. films, quit before they get started, for one reason or another—but usually because they have not laid the necessary groundwork of planning and script writing. A picture thoroughly planned is easy to cut and will come out of the editing room with good chances for a long screen career."

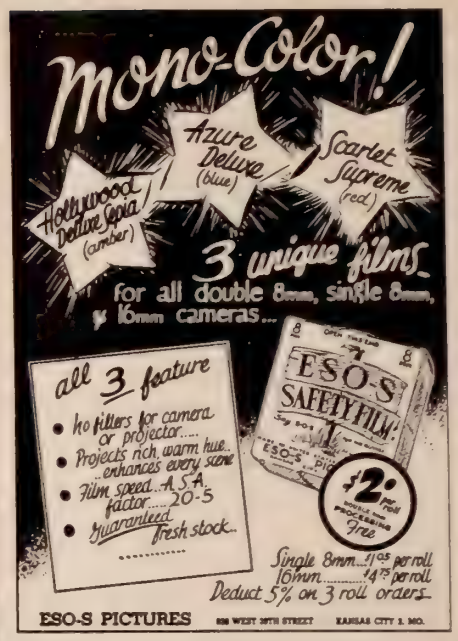
Club News . . .

• *Continued from Page 500*

amateur clubs to its roster. They are the G. E. Camera Club (Public Service Company); the Rocky Mountain Camera Club, consisting of young boys in their teens; and the Y.M.C.A. Shutterbugs, who are planning two or three-day caravan trips to the mountains for taking pictures.

★

MILWAUKEE—Tri-City Movie Clubs held their 5th annual joint picnic on the Western Museum grounds at Racine on July 27th. All three clubs are preparing films for the forthcoming Film Exhibition to be held in November.



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ALHAMBRA, California's, La Casa Movie Club celebrated its 10th anniversary June 16th. Membership is now over 250. Eighteen members participated in screening short reels of various subjects in 8mm. and 16mm.

★

LONG BEACH (Calif.) Cinema Club members were given a talk on exposure at the group's July 2nd meeting by Julian Hiatt, popular speaker on such subjects. *Summer Storm*, 400 ft. B&W Westinghouse, and *The Rancher* 400 ft. B&W by Department of Agriculture, were shown by Mr. Barber.

★

MINNEAPOLIS Cine Club held its annual banquet June 17th. Election of officers preceeded a program of five outstanding films including: *Vanishing Cream, Underground Law, Maybe I'm Wrong, Who-What-Where,* and *Bob Benchwarmer.*

ROCKFORD (Illinois) Movie Makers were hosted by the Kenosha (Wisconsin) Movie Makers Club on June 7th, at which time *Thunder Mountain Country*! 8mm. film by Bernard Hockney; *Poor Elmer*, filmed by club members; *Applodeon*, 16mm. film by Rev. Edwin Jaster; and *Dad and I Take a Walk*, nature study by W. W. Vincent, were shown. All four films were Kodachrome with musical accompaniment.

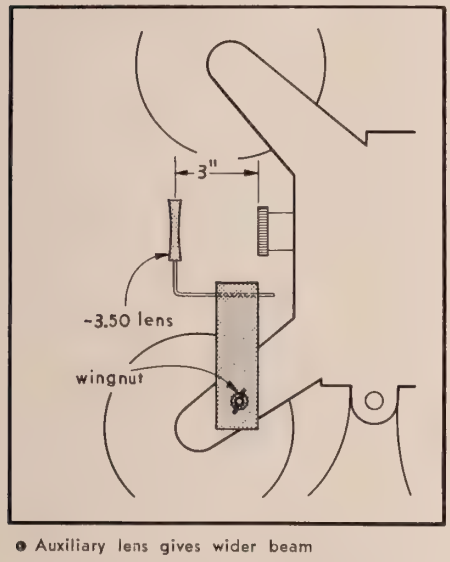
★

LOS ANGELES Cinema Club's annual contest winners were named at group's July dinner. First prize was awarded Charles M. Peters for his humor-packed film *How To Become An Amateur Cinematographer.* Robert DuSoe received 2nd prize for his pictorial, *Expedition To Mystery Lake;* third prize went to E. A. Russell for *California Scenes And Flowers;* and fourth award went to Edward Ashton for his travelogue on Central and South America.

Experimental Cine Workshop . . .

• *Continued from Page 495*

coats of acid resistant paint. The rest of the hanger area (if already black enamel coated, as is usually the case), needs no additional treatment.
—*Charles T. Nett, Washington, D.C.*



• Auxiliary lens gives wider beam

Wide Angle Projection

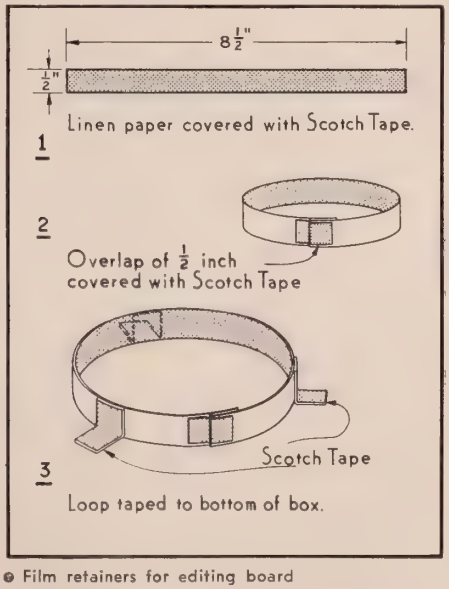
Just as auxiliary lenses may be used in conjunction with camera lenses to extend their range, so may they be used with good success with projector lenses as, for example, to obtain wide angle projection.

The diagram above shows method of attaching lens and holding it before a standard projection lens to accomplish wide angle projection. The brace, extending from lower takeup arm, is made of wood which is clamped to the arm by means of a bolt and wing nut.

A hole drilled through top of the wooden piece receives a length of steel wire bent to form an L. The fit is snug, so that wire may be moved in and out of the brace as desired to gain proper focus. On short end of L is attached a holder for the lens. Into this is fitted a minus of 3.50 diopter lens element and adjusted so that it is exactly 3" from front element of the projection lens. Thereafter, focusing is accomplished by adjusting projection lens.

Using this arrangement, I can fill a 3" x 4" screen at a distance of 8' without any apparent loss of light or definition.

The minus 3.50 lens may be secured from any optical supply house.—*N. W. Blackie, Tauranga, New Zealand.*

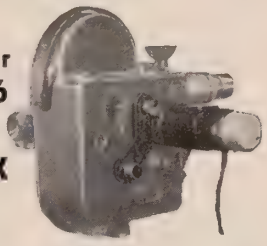


• Film retainers for editing board

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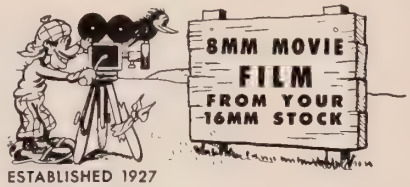
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bon boxes, etc., arranged on a long board, is probably one of the best methods for holding cut film strips ready for editing and splicing. Lacking these, however, the amateur can make satisfactory substitutes for boxes from strips of heavy paper or cardboard and scotch tape.

Cut paper or cardboard into strips about same width as film and about 8½″ in length. Form these into circles about 2½″ in diameter and seal the open ends with scotch tape, allowing ½″ overlap. Make as many circles as will accommodate your ordinary editing needs—usually between 20 and 25 are sufficient.

Next take a shallow cardboard box and arrange the circles in rows, spacing them about 1½″ apart. Fix the circles in place with bits of scotch tape, as shown in Fig. 2 in diagram, joining them at three points to bottom of cardboard box.

With pen and ink, number the circles beginning with 1 to identify the scenes or film strips.—*Alfred Stern, New York Cit.*

Title Letter Cleaner

White plastic title letters, such as Mittens, become soiled after considerable handling. The original whiteness may be restored by wiping surface of the letters with a soft cloth or absorbent cotton moistened in ordinary rubbing alcohol.—*Alfred Stern, New York City.*

Filming For Safety . . .

• *Continued from Page 488*

telephones and the maintenance of teletypewriters. When the subject of producing such a picture was brought up at a safety meeting, my name was mentioned because many of my fellow employees had either seen or heard about my 16mm. pictures. In addition, articles about these pictures which have appeared in HOME MOVIES convinced the safety group that such a picture had good chances for success.

Fortunately, my experience with the Telephone company included all phases of the job to be covered in the script. Since no other movie amateur in the plant has progressed beyond filming movies of their kiddies and families, I was given *carte blanche* in preparing the script. Other than giving me a general outline of what was wanted and reserving the right to pass on and O.K. the finished script, I was strictly on my own as to its coverage of action. Object of the picture was to show various job operations, performed first in an unsafe manner and then the same operation in a safer manner. In presenting each situation, we placed emphasis on the fact that a worker doing the work in an unsafe manner was not necessarily careless or negligent, but merely "thoughtless." In this way we aimed not to censure either those in the picture or any employee who may have been in the habit of doing things unsafely, as pictured.

In casting the picture, we selected men who were most apt to convey a sense of humor for those doing the job in the unsafe manner. Not that it was humorous to be unsafe, but a happy-go-lucky attitude was more nearly representative of a careless and thoughtless nature. When showing the fiilm to a group, it was felt that if the unsafe acts brought forth laughs, either because of the actual enaction of a comic situation or because of its resemblance to an actual event, it would serve to impress the unsafe methods on their conscienceness.

After the script was passed on by the Superintendent of Plant, the actual shooting was started. Four days were occupied during the regular working hours of the employees in shooting. Production was carried on right in the shop or in the field, under actual working conditions, and without stopping the regular routine of the plant. The scenes were shot out of chronological order, as in most professional filming, as a measure of expediency. A slate was used to identify the scenes to facilitate editing.

Color film was used throughout. The equipment used was that available to any amateur. A Ciné Special, tripod, and a good exposure meter served as essential camera equipment. The lighting for the interiors was obtained by using one 500-watt spotlight and five No. 2 photoflood units. The title cards were hand lettered by one of the employees and suitable backgrounds were double exposed. At the conclusion of the film a "cast of character" title gave performance credit to those taking part in the picture.

In addition to the players, an assistant was selected to control the lights and handle the slate. A more ideal setup would have been obtained had it been possible to have another man to devote full attention to the camera. As it was, direction and camera work was a double job.

After all the film was returned from the laboratory, an additional eight hours was required for editing. It was first planned to omit all titles except the main and end titles, but, upon viewing the first cut, the consensus of opinion was that many people unfamiliar with the work operations might not be able to distinguish which phase was in

progress, so explanatory titles were inserted between the wrong and right sequences.

The first sequence of the picture covers the start of a typical working day and shows the loading of a truck in the garage with material and equipment. The "thoughtless" men merely shove the material carelessly into their truck and slam the door. They carelessly drive out of the garage without looking for traffic, and as they proceed down the street the rear doors of the truck flap in the breeze. A lap-dissolve brings truck and workers to a pole line in the field. The truck doors still ajar, it is noted that some material has been lost en route. The men use a short cut in their work by driving next to a pole, stopping the truck and using it in place of a ladder when ascending. The man climbing does not use a safety belt.

Since the men enacting the roles were in the employ of the Company, the safety supervisor covering the filming saw to it that those acting out the unsafe routines were not subjected to any actual dangers or potential accidents. In the scene of the man ascending the pole without a belt, for instance, a pole was used where it was possible to enact the work operation with the man only a few feet off the ground. The camera, at low angle, pointed skyward, hid the fact and gave the illusion of height. Another scene supposedly showing an installer removing a nail from his mouth was shot with the nail "palmed;" then by putting his hand to his mouth and revealing the nail the illusion was obtained.

After the opening sequence, the same action is repeated, this time showing the safer way of doing the work. A sequence showing work in a dark basement followed. The "thoughtless" men this time enter without benefit of flashlight and stumble through a maze of boxes, barrels and debris—certain accident potentials. One of the men leaves the scene and the other proceeds with the work in an unsafe manner, using a stack of boxes for a ladder and drilling the concrete wall without first donning the safety goggles provided as a protection for his eyes. The first man proceeds to the new subscriber's office. Here he not only works detrimental to himself but makes a mess of the customer's premises by scattering tools and wire about. During the course of his work, he breaks a plate-glass top on the customer's desk; and when the customer returns to his office, he sits on a forgotten tack left on his chair by the careless installer.

All of the incidents pictured have occurred time and again, although naturally management is hesitant to admit such a thing. However, purpose of the picture is to point out common and obvious hazards and the lack of proper customer consideration, and suggesting ways to correct them. After these "wrong way" sequences, the same action is repeated with two men performing the work correctly and following the safety methods laid down by the Company.

The last two sequences in the film cover the wrong and right method of cleaning and handling teletypewriter equipment. In the unsafe sequences the man fails to use proper protective clothing, such as face mask, apron and rubber gloves, with resultant injury to his eyes, hands and clothing.

It is unfortunate, but a fact, that the correctly enacted parts of the picture are not quite as interesting as the unsafe actions, but this is as life itself. Living dangerously and taking chances is more fun than being prosey. However, when a firm has to stand carelessness losses in dollars and cents, and an employee has to pay for his carelessness with pain and probable loss of eyesight or limbs, safety must be recognized.

When the picture was completed, two duplicate prints were ordered. This gave the Company three prints for its own use and to loan out to other groups for showings. When exhibited by the Company, a suitable musical score is played by means of recordings. The only explanation other than that contained in the titles is a short talk preceding the showing explaining the purpose of the film.

Other amateurs with opportunity to produce similar films should be prepared to back sales talk with a sample of their motion picture work. Naturally, some businessmen would hesitate in risking time and money with an improved amateur in charge of production. As for the expense involved, only a short-sighted executive would measure the value of such a picture in money against the saving of injuries to his employees.

FLASHBACKS

FIVE years ago only 600-odd companies were using 16mm. motion pictures for sales and promotional purposes. This year it is estimated that 5,000 firms will use commercial films in some form. More than 23 major uses have been found for commercial films in such widely varied fields as education, sales promotion, and public relations.

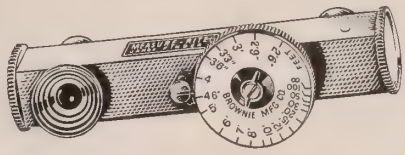
★

TO relieve the tedious minutes women normally spend reading magazines beneath the dryers in its beauty shop, a Nashville, Tenn., department store has installed a movie projector and now presents a regular program of short subjects.

★

THOMAS A. EDISON not only invented movies, he introduced the commercial film as well. Records indicate that several of Edison's early films were sponsored commercially.

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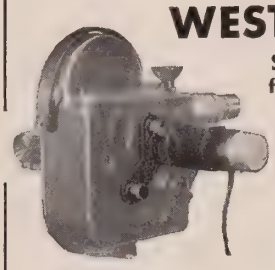
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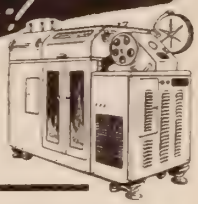
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News Of What's New In Equipment . . .

Continued from Page 476

with sliding camera mount and supports for trick devices. The base enables titler to be used for either horizontal or vertical filming.

Camera mount is adjustable laterally for centering and includes carrier for supplemental lens. Sliding smoothly on the calibrated base rods, the camera base affords making zoom shots of varying range.

Title card holder takes up to 5¾" x 8" cards, although larger cards may be used on the flat plate supplied. The Bolex Titler is probably the only titler which comes supplied with a full set of title letters. These are made of felt and are augmented with black and white felt backgrounds.



Adjustapod

Boon to photographers who carry tripod equipment and to those who like unusual effects is the new, lightweight Adjustapod, now available for the first time. The Adjustapod extends present standard tripods up to an additional 17 inches in all directions.

Simply designed for fast adjustment of camera position, the movement of the single dural metal arm is controlled entirely by one thumb-screw adjustment. A stud on the end of the arm accommodates any camera which can be used with a standard tripod. The mounting bracket with adapter screw fits any common tripod with head up to four inches in diameter. There are only two parts to the Adjustapod. Total weight is 7 ounces. When tube is retracted and tripod folded, the Adjustapod adds only slight bulk. The overall length of the Adjustapod is 18 inches. Price is $5.95 plus tax. Manufacturer is Arrowhead, Inc., Denver, Colorado.



Cementless Splicer

A new type of splicer that does not use cement, heat, or require scraping of film is announced by Armour Wallingford, 1803 Orchard Ave., Glendale, Calif.

Splicer is capable of making straight, or diagonal splices, restoring lost and torn perforations. This is accomplished by application of pressure-sensitive tape applied to film and perforated in exact registration with film perforations.

Splicer is composed of a cutting anvil that removes one complete frame or any desired section of film, and a splicing anvil that completes straight or diagonal splice, makes the perforations, and trims edges. Tape is contained in a readily accessible built-in housing.



Amfile Albums

Movie amateurs who make and print frame enlargements of their movies will be interested in the new, genuine leather photo albums in rich, glowing colors offered by Amberg File & Index Co., Kankakee, Ill. Amfile albums, complete with black mounting sheets, come in 4 colors: saddle tan, green, red, and blue. They are available in 3 popular sizes: for 5" x 7" prints at $5.00; for 8" x 10", $7.50; and the 14" x 11" for $10.50. Albums are also available with mounting sheets encased in transparent acetate at slight additional cost.



Editing Board

Just $14.75 is price of a complete editing board offered by Camera Specialty Company, New York City, which includes 2 sturdy rewinds, a heavy duty splicer mounted on finished wood base with protective tips. Rewinds will accomodate 8mm. or 16mm. reels up to 400 feet capacity.



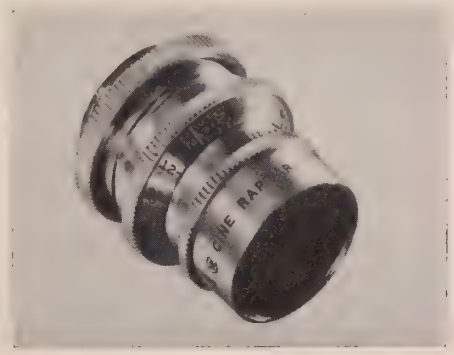
Wide Angle Lens

Camera Specialty Company, New York City, offers the model CC Cine-Amplon wide angle lens made by Wirgin and specifically designed for use with the Eastman model K Cine Kodak with f/1.9 lens. This wide angle lens attachment, which screws into front of Kodak lenses, doubles the field of view; the horizontal angle is increased from 21° to 42° which the manufacturer claims does not affect either speed nor definition. Micrometer focusing assures needle sharp pictures. In addition 11 other Cine-Amplon wide angle lenses are available for use with other 8mm. and 16mm. cine cameras.

Wollensak Lenses

The Wollensak Optical Company, Rochester, N. Y., has added a new Cine Wide Angle Attachment to its line of 8mm. and 16mm. Cine Raptar lenses. It is designed to meet the need for covering a wide area when confined shooting space might otherwise cause a good sequence to be cropped, or missed entirely. By doubling the field area, the Wide Angle Attachment enables the photographer to include much more subject matter at normal distances, and cover all that is required when backed into a tight spot at close range. The focal length of the normal lens on 16mm cameras is reduced to 12.5mm. the normal lens on 8mm. cameras to 6.5mm. Neither lens speed nor exposure is affected in any way when the Wide Angle Attachment is added to a Cine Raptar lens. The fine definition of the lens is maintained. Fully color corrected, the Wide Angle Attachment may be used with color fllm as well as with black and white.

It is designed for use with the following Wollensak Cine lenses: 13mm. focus f3.5, f2.7, f2.5, and f1.9 on 8mm.



cameras (focusing mount must be set at infinity with the f1.9 lens); one inch focus f3.5, f2.7, f2.5 lenses on 16mm. cameras. The mount is satin chrome finished in keeping with other Wollensak mountings.

Feather-weight Tripod

A sturdy, new, feather-weight tripod for light camera use is now offered by Eastman Kodak Co. Designed particularly for still and amateur movie cameras, the Kodak Eye-Level Tripod is made of aluminum and weighs only two pounds. Having excellent stability, the tripod is adjustable at any height from 22½ to 60 inches. It has three-section legs with removable rubber tips over spur points. A quarter-turn will securely lock the legs at any height. It is brightly finished in scuff-proof alumilite.



King Panhead

An ideal tilt-pan head for light 8mm. and 16mm. cameras is being marketed by the Garron Company, 1133 Broadway, New York City. Precision machined and carefully engineered, this head affords smooth pan and tilting action with a minimum of effort. Made

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Light Standard

A twin-fixture adjustable light standard trade named the Goschen Light Stand is offered by the Gennert Company. Of all metal construction, one model can be extended to height of 10½ feet and telescoped for easy carrying to 3½ feet. Item is available in 4 sizes: 8 feet at $2.75; 8½ feet at $2.95; 9½ feet at $3.15; and the 10½ foot size, $3.50.

8mm. Telephoto Lens

Universal Camera Corporation announces a new 1½" f/3.5 coated telephoto cine lens which is adaptable for use with the Universal Cinemaster II, Bell & Howell, Revere, Keystone or any other screw-on type 8 mm, movie camera. It is the only one on the market at present, with this special feature.

Giving 3 time magnification, it also features a micrometer focusing mount. Precision-built, by Universal Camera Corporation, the lens comes with two special adapters which are made to fit it for use with any screw-on type movie camera. It will retail at $42.00.

Information Please . . .

• *Continued from Page 470*

I generally give it about two minutes.

A—The best procedure to follow is to place your No. 1 photoflood about five or six feet from developing drum. Turn it on when film is in the clearing bath and leave it on for duration of the bath—about five minutes. This should completely re-expose the film so that when it is placed in the second developer, it will develop out to the desired density. If film does not darken sufficiently in the second developer, turn on the Photoflood again and re-expose for one to two minutes.

Film Cleaner (Bob Baker, Twin Falls, Idaho.)

Q—Is carbon-tetrachloride a safe cleaner to use for Kodachrome? Will it harm the color?

A—Carbon-tetrachloride is the base if not actually the whole composition of most cleaners for motion picture film, and if applied properly, will not endanger the colors in Kodachrome. We are advised that this cleaner is not a solvent of the color dyes used in Kodachrome. In using, apply only a small amount of the cleaner on a soft, lintless cloth and hold cloth against both sides of film with the fingers as it is being slowly rewound.

Lens Performance (Andre Ratillon, Orlando, Fla.)

Q—I understand that better definition will result when using an f/1.5 lens stopped down at f/3.5 than an f/3.5 lens used at full opening. This, I understand, is based on the fact that the smaller the aperture the sharper the image, because the light rays passing through a smaller lens stop are farther away from edges of the lens elements and therefore there is less distortion.

A—In this case, the f/1.9 lens—as indeed with any lens—is corrected to use the full surface of the elements. Therefore, when stopping down this lens beyond f/1.9, there is a tendency to throw all of the lens components somewhat out of balance. This accounts for the unsatisfactory result that is sometimes obtained with a lens of this size when used at other than full opening.

If most of your shooting will be in the f/3.5 exposure range, then best result will be had by using the f/3.5 lens.

Length of Fades (W. E. Walter, Reading, Penna.)

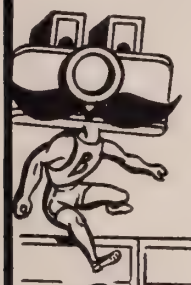
Q—How many frames of 16mm. film should be allowed for a smooth fadein or fadeout? How many frames for a lap-dissolve? Also, is it necessary to reduce exposure one-half at point of fades for a lap-dissolve?

A—Most movie amateurs time their fades to correspond with the mood of the picture or scene. In other words, there are times when a short, quick fade is best, and then at other times, a slow fade will give the desired effect, as in the final fadeout of a picture.

Some time ago, the professional film editors in Hollywood studios established 48 frames as the most desirable length

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8mm. Projector
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Genuine Leather Movie Cases

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Cine Kodak 8/20, 8/25	6.75	Keystone 8mm. cameras	6.95
Kodak Mag. 16mm.	6.75	Revere 88	7.95
Cine Kodak Mag. 8/90	6.95	Cine Kodak Mag. 8/90	9.95
Bell & Howell cameras	6.95	Bell & Howell 8mm. cameras	8.95
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for a fade. This, of course, was for 24 f.p.s. film speed and it was applied to 35mm., 16mm., and 8mm. films alike. The same number of frames was allowed for a lap dissolve.

Preservative (Reginald Lee, Honolulu, Hawaii.)

Q—I have been told the best way to preserve movie film and keep it from drying out is to rub it with camphor ice. Would this affect the color in Kodachrome?

A—We have never heard of the camphor ice treatment and believe it would be harmful to movie films, especially if applied to the emulsion side—and it would ultimately affect the emulsion, even if applied only to the base side.

The pure crystal camphor has been used as a film preservative, a piece of the crystal being placed in the same container with the film, but in such a manner as not to contact it.

Scenario . . .

• *Continued from Page 490*

Medium Closeup: Bob and Sandy on sofa. He smiles weakly and gingerly lifts Sandy's mask, revealing her as his wife. He gulps, laughs glibly, and says:

Title: "I Knew It Was You All The Time!"

Medium Closeup: Bob and Sandy on sofa. She puts her hands on her hips and her lips form the words: "Oh, yeah?"

Medium Long Shot: Camera pans and centers on Bob and Sandy as she leads him by the "horns" through the assembled guests. He is dragging his trident after him as they pass through the door. Fade Out.

Medium Shot: Fade in on Sandy and Bob's bedroom. Both are arguing. Bob pleads for forgiveness. She finally turns and stands with back to him. He lays his trident on bench in front of dressing table.

Medium Closeup: Bob puts his arm around Sandy, but she shrugs him off.

Closeup: Bob kisses Sandy, and she relents and smiles.

Medium Shot: Bob smiles, leaves Sandy and walks to bench. He turns his head back and looks at her.

Closeup: Bob says:

Title: "I'm Glad You're Not Sore On That Point."

Closeup: Bob sits on bench and his head disappears from camera range. A moment later his head bobs up again in camera range. He grimaces in pain.

Medium Shot: Bob is standing and apparently pulling the trident from his seat.

Closeup: Sandy laughs, and says:

Title: "So Am I!"

Closeup: Sandy laughing. Fade Out.

Title: Fade In: "THE END."



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Backgrounds—12"x14".
*Fibre Foil letters 1 5/16" high (caps).
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Bell & Howell Aristocrat 8mm. camera, with F:2.5 lens $156.98
Eastman Kodak Magazine 8, with F:1.9 coated lens $145.83
Bell & Howell 70-DA 16mm. camera, with 1" Lumax F:1.9 coated lens $307.17
New Model Bolex H-16, built-in frame counter, with new 1" Switar F:1.4 coated lens $465.75
New Auricon Synchronous Motor for Eastman Special $145.00

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Classified Ads --- cont'd.

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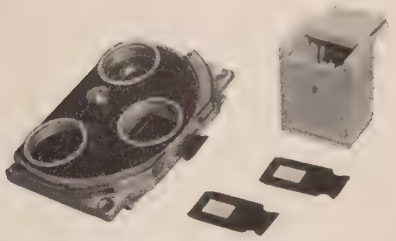
● *Continued from Page 484*

The projector is then started and you can easily check synchronism, whether it be critical with lip sync or merely post recorded narrative. Where it is desired to check the picture before the film has been advanced, the sound film is threaded with the dead sync mark immediately over the sound aperture. The picture film is then threaded with the sync mark in the gate.

It is advisable, when editing very close sound, especially with lip sync, to make a check of the sync on each scene at the editing table before final cutting. If there is not sufficient film at the beginning of the scene to allow for threading, it is always an easy matter to splice a few feet of leader on. After the scene has been checked the film can be cut as explained last month.

If you do not care to go to the expense of having a combined print made, you can still have sound with your picture film or make sound films by permanently adopting your projector for dual operation of films as explained above.

This requires the addition of perman-



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ent auxiliary takeup and supply arms for the extra reels. Your sound will always be perfectly synchronized without the additional expense of a combined print.

This expedient is especially useful with a film of a documentary or travelogue type. You merely make a post recorded sound track and after you have established sync marks at the beginning of the film, you are ready to show the film with sound.

This concludes the series of articles on *Sound Recording*. It is hoped that the reader now has some understanding of how 16mm. sound is recorded and why and when certain things are done.

He should be ready to make his own sound films, providing he has the necessary equipment, of course. Probably the easiest project for a first attempt would be a post-recorded narrative. Perhaps you already have a film which would adapt itself nicely to this type of sound. If so, it is merely necessary to write your script and record.

A more ambitious project would embrace the making of an interpretive type of film. Select a musical recording of from five to ten minutes in length from such descriptive numbers as portions of Tschaikowsky's "Nutcracker Suite," Grofe's "Grand Canyon Suite", Debussy's "Clouds," or a popular number which could be interpreted pictorially.

The first step in making a film of this type would be to first record and "spot" your fiilm according to the various moods or scenes you want to portray, then go out and shoot descriptive scenes to match, allowing free range to the imagination.

New Films . . .

• *Continued from Page 502*

saved from a bandit trap by an exploit of daring driving over a trail that holds disaster threatening every second. There is a hot gun battle and the mail finally gets through. Subject is available in two 8mm. editions and three 16mm. editions including sound.

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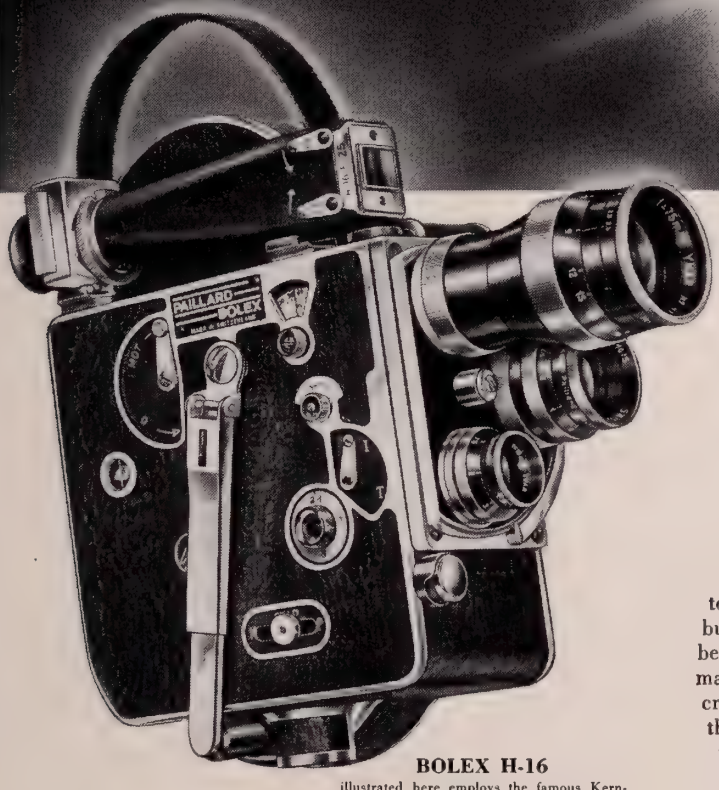
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illustrated here employs the famous Kern-Paillard, Switar 1" f/1.4, Yvar 3" (telephoto) f/2.5, and Yvar 15mm (wide angle) f/2.8 lenses. Other lenses are also available.

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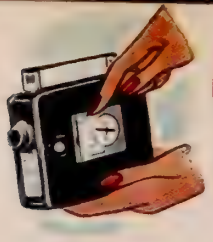
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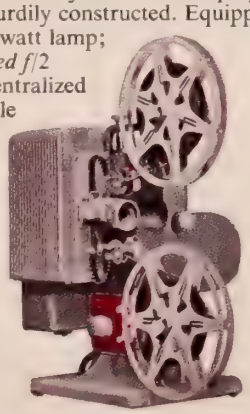
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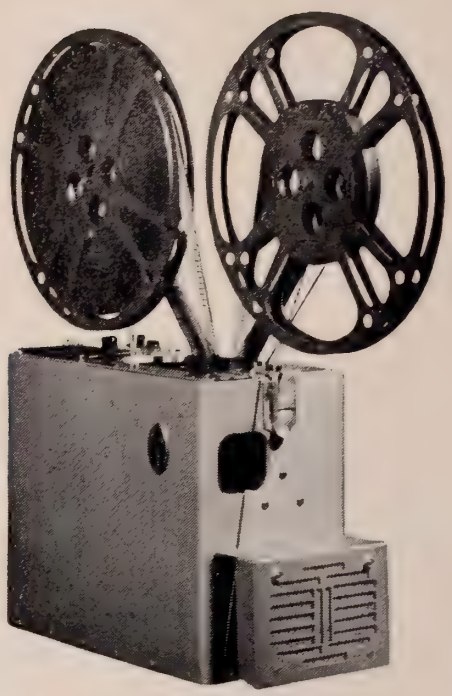
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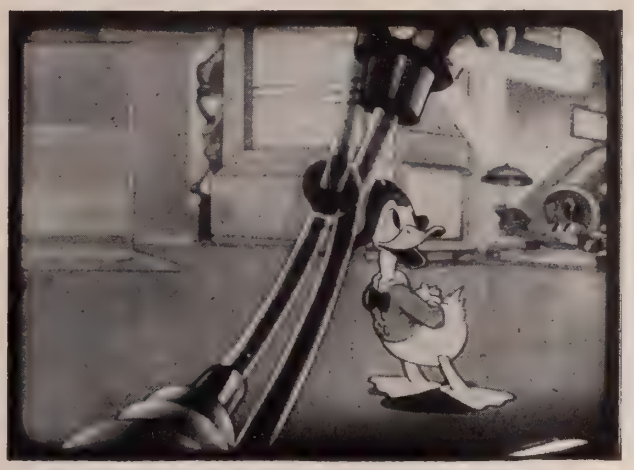
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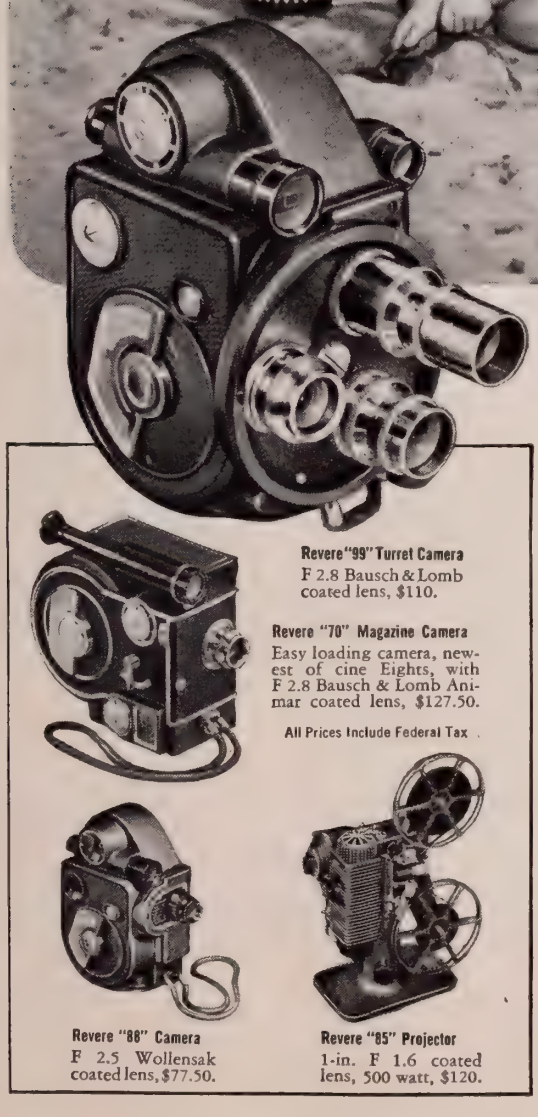
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Trading 8 for 16 (John LeValle, St. Louis, Mo.).

Q—I have been contemplating for a long time switching from 8mm. to 16mm. However, this poses many problems most important of which is what to do with my present 8mm. films which I should like to continue to project. Friends tell me that 16mm. gives better results, yet I realize 16mm. is more expensive than 8mm. What advice would you give a movie amateur contemplating this move?

A—So you want to trade your 8mm. equipment for sixteen. Well, there may be no valid reason why you shouldn't. Yet, with a substantial investment in camera, projector and films, there is need to carefully consider this move. First, what is your objective? Better pictures? Sound? The hope to engage in commercial production?

Admittedly, some 8mm. home movies do not measure up to the average 16mm. when compared on the screen. But the one-fourth smaller frame area of 8mm. film cannot reasonably be expected to produce screen results comparable to 16mm. Obviously, the larger the projected image the less distinct becomes detail, and when we consider that it is necessary to enlarge the image four times greater in order to project an 8mm. film the same size as 16mm., it is understandable why amateurs so often are disappointed with screen results. Eight millimeter never was intended to produce screen results identical with 16mm. Eight millimeter is essentially a home movies medium, intended for average parlor screening.

However, not all fuzzy detail and poor color rendition occur because of the smaller size film. In the course of reviewing hundreds of 8mm. films, we have seen many that screened with the sharpness an fidelity of 16mm. In many cases, it is the camera lens that is at fault. Equipment manufacturers greatly improved cine optics during the war years, and lenses of improved quality are now going into most cameras made today. There are many cases on record where merely switching camera lenses, on exchange, produced marked improvement in photographic results.

There are other factors, too, which affect the quality of 8mm. movies. There being more 8mm. cameras sold than 16mm., the number of beginners are more numerous in the 8mm. ranks and therefore beginner's errors are more common in this group. These errors usually arise from lack of thorough study of the camera instruction book. Inadequate knowledge of the function of the lens invariably results in shoot-

• *Continued on Page 593*



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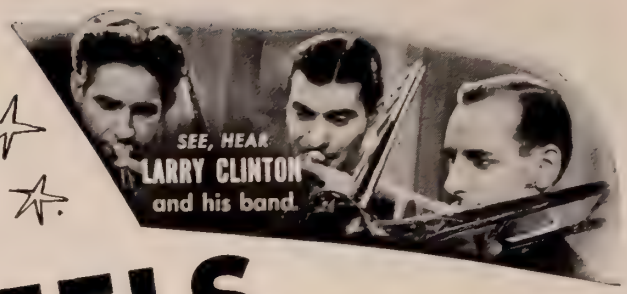
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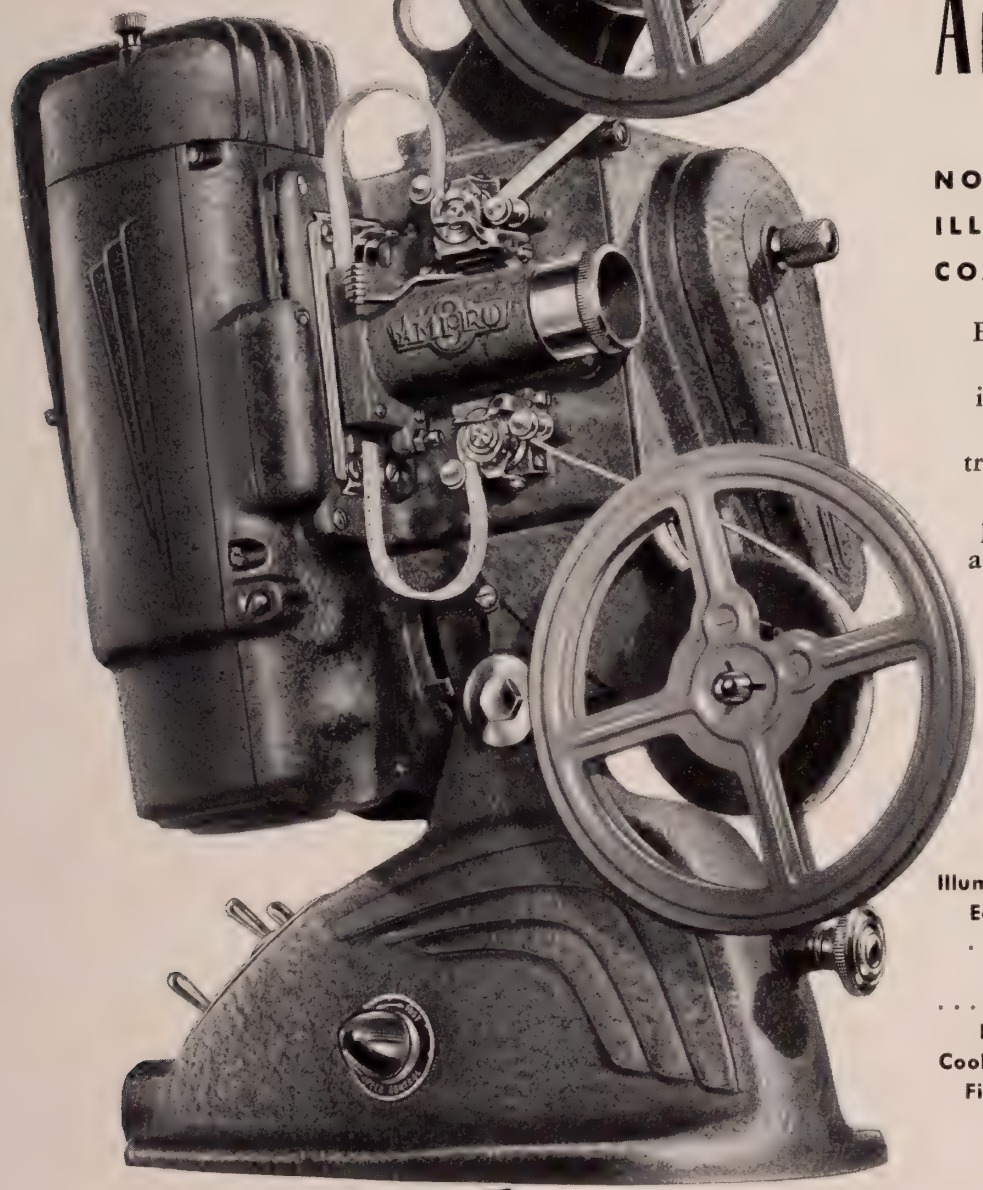
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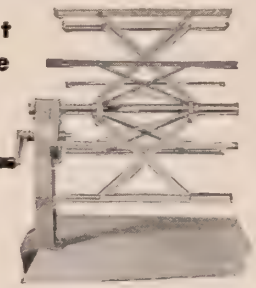
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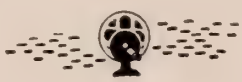
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CINE roundup

. . . Brief Topics Of Interest In The Realm Of Movie Making

It's amazing to what lengths some cinebugs will go to get a few rare shots. Take Carl Thomsen of Los Angeles 16mm. Cinema Club for instance. Carl recently spent $150.00 and four days to obtain less than a hundred feet of 16mm. footage of Mt. McKinley in Alaska. Then he traveled 1,600 miles on another occasion just to get one or two long shots of the peak on a clear day. Clear weather in that part of Alaska, being a rare commodity, Thomsen flew over the peak one day, only to find it obscurred by dense fog and clouds. He returned a few days later, after checking with Alaskan weather prognosticators who foretold clear skies, and eventually got what he wanted—two shots amounting to less than 25 feet of film!

Thomsen's trip north was an auspicious occasion marked by hard luck. He had been invited to present a command performance of his latest 16mm. color film, "Rambling Through British Columbia," before the Lieutenant Governor of British Columbia, his wife and guests. The day before the scheduled showing, Thomsen was summoned back to Los Angeles on account of the sudden death of his business partner. The Lieutenant Governor's invitation still stands, however, and Thomsen hopes to return next year to show his film.



Readers have until September 30th—less than 30 days—to get their contest films to HOME MOVIES editors. HOME MOVIES 1947 Annual Amateur Contest closes at midnight, September 30th. Top award is the magnificent Ver Halen Trophy which goes to the best film submitted in contest, regardless of class. Then there are three trophies to be awarded first-, second- and third-place films in each of the classifications: family films, scenario films and documentary films. Two special trophies are also to be awarded in the Special Class —a new division this year for sound films. Also there will be trophies for achievement in photography, editing and titling, and twenty Honorable Mention certificates for the runner-ups. Prominent writers, photographers and Hollywood film critics will compose the board of judges.



Having trouble finding 16mm. Kodachrome in magazines? There's 5000 feet of it just waiting for desperate cinecameraists to come and get it for free —up on the slopes of Mt. McKinley in Alaska where it was abandoned by the Bradford Washburne expedition. According to Carl Thomsen of Los Angeles, who brought back the story, the film was to be delivered to members of the expedition by air and parachuted to them at a point midway up the slopes of the peak. However, it was found that the terrific jolt of the opening parachute damaged mechanisms of the magazines, rendering them unusable. The film, however, could be salvaged and spooled for standard camera use, according to Thomsen. It was not brought back by the expedition because members were already overburdened with equipment and supplies.

★

The American Humane Association announces its 1948 motion picture contest exclusively for amateurs, which offers $300 in cash awards for the best 16mm. films on pets, domestic animals, birds and wildlife. Films should have humane educative value and not include such subjects as crop-eared dogs, dog field trials, dog racing, hunting of any kind where purpose is to kill, etc. Pictures of animals confined in small barred cages are also taboo. Contest closes March 31, 1948. Entry blanks and additional information may be had by writing the Motion Picture Contest Committee of the Association at 135 Washington Ave., Albany 6, N. Y.

★

P.S.A., which stands for the Photographic Society of America, will hold its annual convention in Oklahoma City, October 8th to 11th. Event will mark first anniversary of the Motion

• *Continued on Page 594*

For those who want the best in movie making . . . the new BRISKIN 8 *magazine camera*



F2.5 Universal Focus Coated lens . . . $99.50 including tax.

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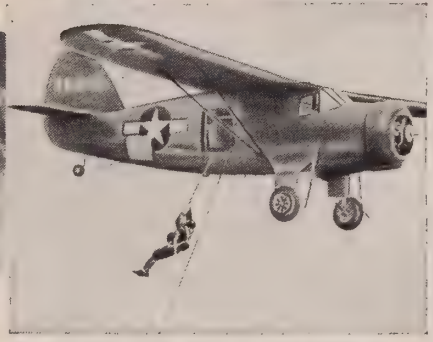
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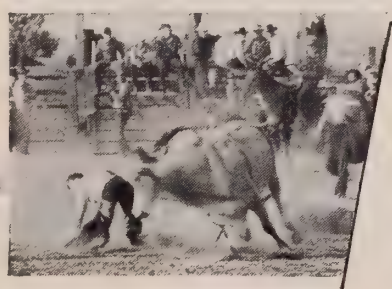
SPILLS and THRILLS!

8MM · 16MM





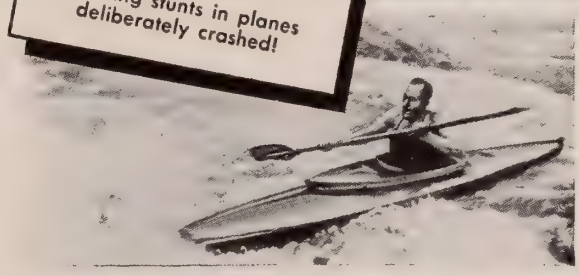




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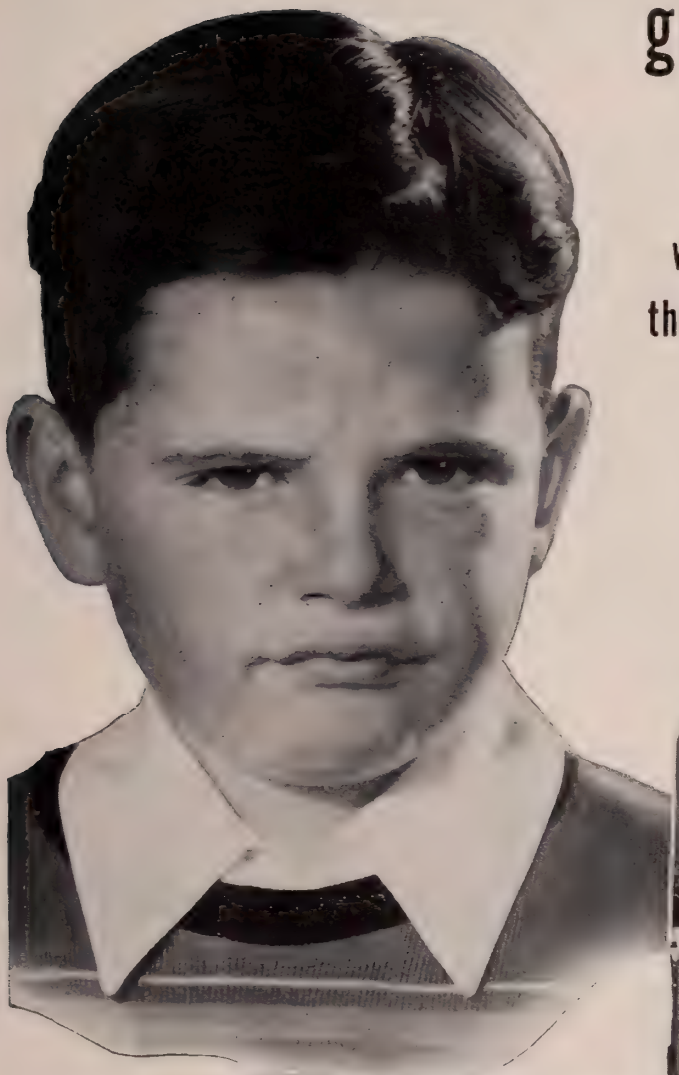
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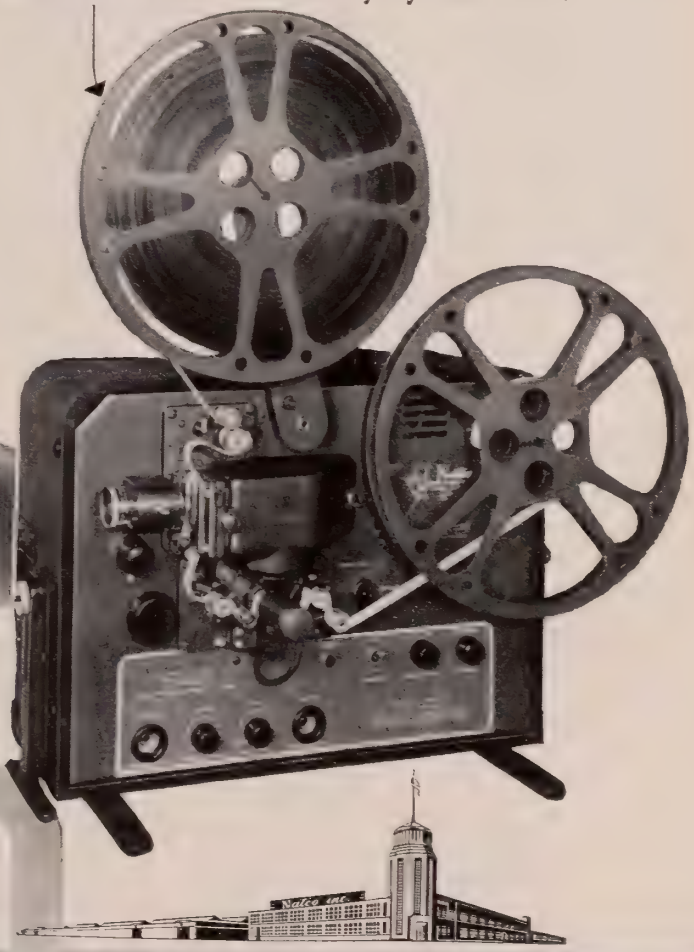
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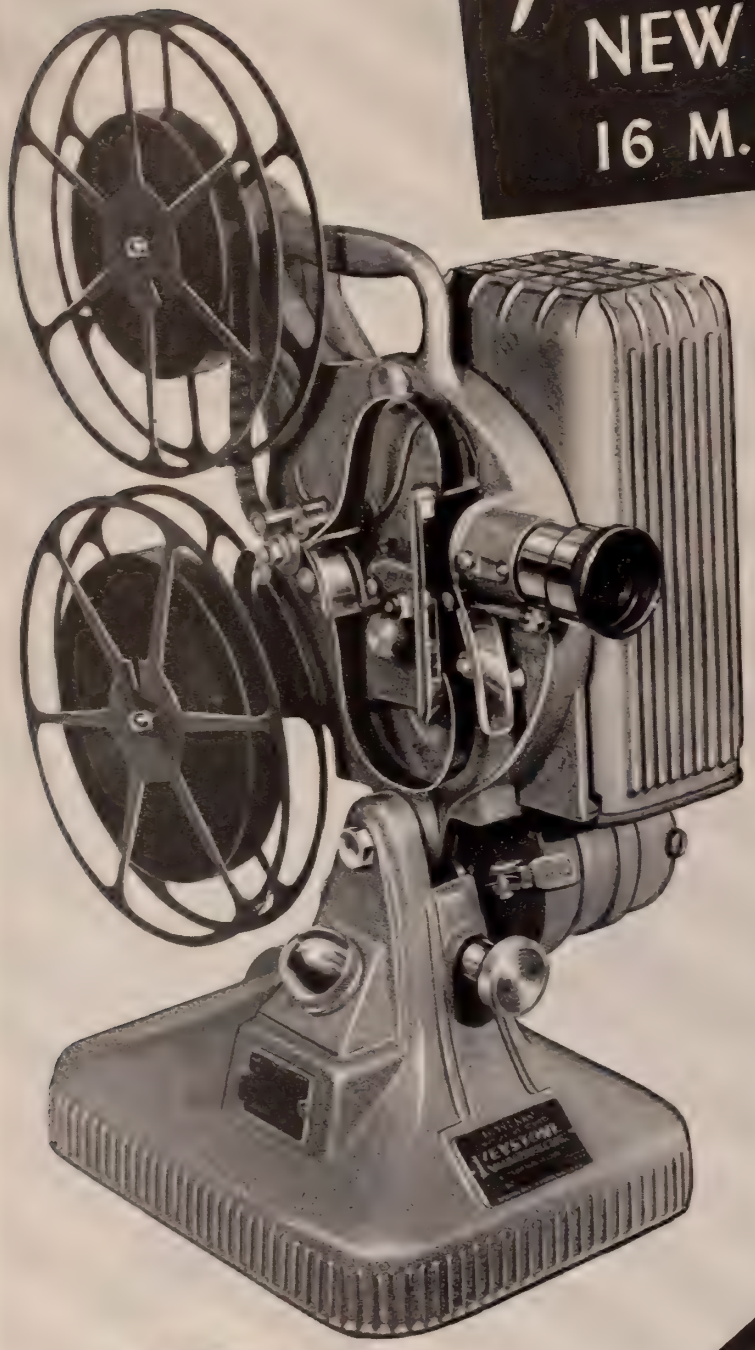
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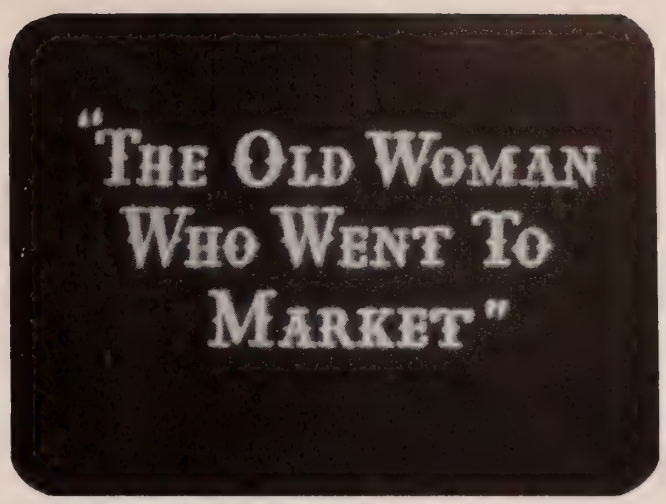
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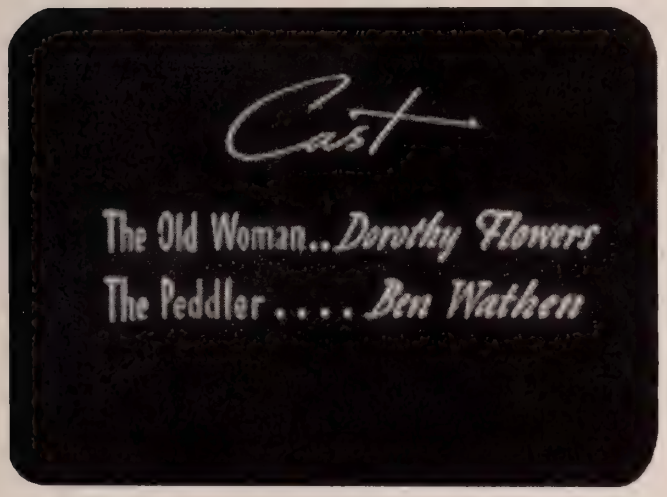
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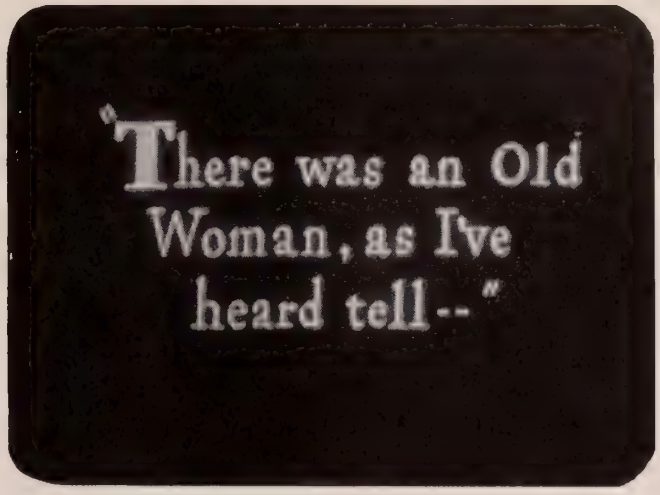
● Introductory title



● Main title



● Credit title



● Sub title

BEGINNERS' MOVIES NEED TITLES, TOO

Titles Are A Must For Good Screen Presentation Of Movies. Acquire The Habit Early And Title Every Picture You Make

By JAMES SMART

IF YOU are among those few beginning movie amateurs who still avoid titles, let us review again for you in these pages the importance of titles to good presentation of 8mm. or 16mm. movies. Any home movie deserves a caption—a label—which is what we call the main title. Then if there is sufficient footage in the reel and a great number of locales or activities to be identified and explained, certainly this can be done more effectively and artistically with descriptive sub-titles than if we try to give this information as the film unfolds on the screen. People who see our movies like to know where they were made and who are the people pictured in them.

While it may be true that too many titles, in the style of old silent movies, can be burdensome to the viewer, amateur movies, when not screened with recorded commentary, need adequate titles to explain them. But, in addition to this, titling should extend beyond the barest necessities and include an introductory title, a main title, and a cast of characters or credit title, if such is needed — in keeping with the modern trend of professional movies.

As mentioned above, one of the good things about a titled film is that the audience is told in advance when and where the picture was taken, which helps them to better understand and enjoy it. Then, dated explanatory titles will aid the memory of the photographer when he shows old films. Perhaps present-day movies will be handed down as precious family keepsakes, much as

● *Continued on Page 591*

Magnetic Tape Sound For Movies

Newest Sound Medium Proves Ideally Suited To Needs Of 8mm. And 16mm. Cineamateurs

By WILLIAM H. LYON





● Because of its compactness, ease of recording and high fidelity, the magnetic tape recorder is a real boon to the movie amateur who would show his movies with the advanced professional touch that sound gives. Where desired, an auxiliary speaker can be installed near screen as shown in photo above.

THE LAST scene appeared on the screen and the music built up to a crashing finale, the lights came on and the audience applauded enthusiastically. "Now I'm really getting itchy feet," "What beautiful country," and "The best show I've seen in a long time" were comments heard from some of those in the audience.

I was as happy to hear them as any other movie amateur would have been. In my case, however, it was not because it proved that my pictures deserved any particular credit, but because it proved my theory that carefully selected musical background and a brief running commentary could turn a mediocre collection of movie scenes into a comprehensive and interesting show.

I had projected the same scenes before with no particular arrangement and with only the spoken comment I happened to remember when the pictures appeared on the screen. The audiences had not shown any noticeable degree of enthusiasm other than the usual courtesy praise.

For a long time I was stumped with the problem of finding a suitable method of recording sound. The old disc method, although it would record with satisfactory fidelity, offered numerous disadvantages. The disc life was brief and the needle noise soon reached objectionable magnitude. The playing time was too short, even with large size discs. If an error was made in recording, the whole disc was ruined and had to be re-cut. Even the bulk and fragility of the records made them unsuitable for my purpose.

The much publicized magnetic wire recorder overcame many of the objections of the disc, but the extreme fragility of the hair-like steel wire, and the difficulty of rethreading the machine, not to mention the long rewind time and borderline fidelity, made it also unsatisfactory.

Then the magnetic tape recording machine became available. This I found to be the ideal unit for putting sound to my pictures. The unit records on an iron oxide coated

paper tape, 8mm. in width, which can be reproduced hundreds of times without appreciable depreciation in quality. The tape can be easily handled and threaded, and a 400-foot reel will hold a half hour recording. Price of the tape is reasonable and it can be used as many times are desired by erasing and re-recording. As a matter of fact, the tape can be cut and edited, same as a movie film, using scotch tape to join the pieces.

I immediately decided to make a sound show and test my theory. I had several hundred feet of 16mm. Kodachrome from various parts of the country, some of it was pretty poor, and some was reasonably good. I started by making a list of all my available scenes. I assigned each a number and identified each scene by a description just long enough to prime my memory on its exact details. Of course, I had viewed the pictures several times in succession to memorize them as much as possible. This helps very much in the process of editing.

I carefully studied my catalog of scenes and gradually began to work out a plan of arrangement to produce a thread of continuity. I eliminated the hopelessly uninteresting scenes and the ones spoiled by poor photography, except in the case of the bear stealing our grub, or other similar scenes where the unusual subject matter compensated for faulty photgraphy. A few other substandard scenes were also accepted in the interest of continuity.

I made two general rules to follow in the script writing and final film cutting. The first, and probably the most important, is: Make it snappy. Make the commentary as brief and to the point as possible, without sacrificing particularly interesting facts. Cut dull inactive scenes to a minimum length and avoid a series of such scenes, particularly where one subject is common to all of them. When there is no commentary such scenes should be cut even more drastically. It is preferable for the audience to feel that they have seen to little than to have them twist around in their respective seats, looking at watches, and discussing the current weather while waiting for a change of scenery.

The second rule I follow is to confine the commentary to subject matter actually appearing in the picture, but omiting information which the picture itself conveys, writing the commentary as if it supplemented the story told by the picture.

The script is the key to the overall sound recording, and it must be accurate in every detail. It dictates the timing of the narration and the sequence and timing of the musical background. So far I had only an outline for the final script. It consisted of the list of scenes with a brief description and notes on the desired narration for each sequence. The next step was to begin the tedious task of getting an accurate time record of the scene lengths, to be used as a basis for the complete and final script. For the timing I used a synchronous electric clock with a sweep second hand. The seconds as well as the hours were marked around the periphery of the dial.

From the existing script outline I made a list of the scene numbers only, leaving space opposite each number for noting exact length of the scene and the commentary, if any. I set up the projector and allowed it to run a few

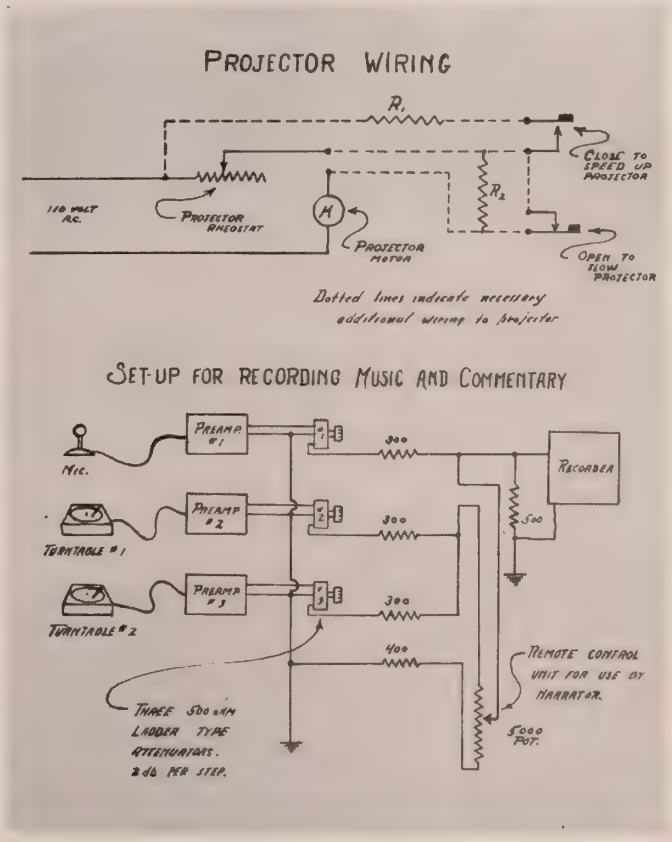
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• With carefully prepared cue sheet before him, author records the commentary for one of his personal films. Cue sheet was prepared during an earlier screening of the film which eliminates need for screening picture while recording. If a mistake is made in the recording, it can be erased and re-recorded without spoiling balance of the recording.



• Here operator is shown controlling compensating switches that keep projector in sync with the recorder. If the picture lags, throwing a switch will bring it back to normal speed. Should it increase speed, throwing another switch slows the motor temporarily until normal speed is regained.



• Diagrams showing (1) wiring plan for projector when compensator switches are used and, (2) the wiring plan for recording with tape recorder when sound and music is to be provided by use of microphone and two turntables.



● A tricky and intriguing closeup achieved through use of a Kaleidoscope attachment before the camera lens. Kaleidoscope was made of 3 narrow mirrors joined together to form a triangle, with the mirror surfaces facing. Placed in front of camera lens, mirrors pick up image focused upon and multiply it for the weird effect shown here.

MORE TRICKS WITH MIRRORS

A Continuation Of The Article Begun Last Month Describing The Endless Cinematic Effects Possible With A Movie Camera And One or More Mirrors

BY LARS MOEN

LAST month we described the more or less simple trick effects that are possible when plain mirrors are employed to reflect, reverse or distort the image or subject. In this issue, slightly more complicated cinematic tricks will be described, any of which may easily be accomplished by the average amateur with an 8mm. or 16mm. movie camera.

The Polished Floor Effect: One of the more intriguing and less known mirror tricks is that of creating the effect of a polished floor, a sheet of ice, and the like in a scene. All this involves is placing a mirror horizontally, face up, in front of the lens. A little experimenting will soon determine the correct position for a given scene. The result will be a twin image, one upside down, as when something is reflected in a still pool. Some of these effects can be extremely charming.

For a clean, sharp reflected image, use mirror of good quality, and preferably first-surface. For shimmery, slightly uneven effects, use a cheap mirror which is not at all flat. To heighten the effect, slightly smear it with glycerine, or a colorless oil.

Incidentally, a first-surface mirror may sometimes be salvaged from an old reflex type camera which has outlived its usefulness.

Concave and Convex Mirrors: Occasionally, interesting use may be made of mirrors other than flat, such as shaving mirrors and the like with concave or convex surfaces. Of the two, the convex mirror (which curves outward in the center) is the more useful.

In the case of shots made into such mirrors, we have an important new consideration. No longer is the optical distance for focusing to be found by taking the distance from camera to mirror and from mirror to object. The curved mirror has a focal length of its own, and this affects the apparent distance of the object in a quite different way. Since we do not usually know the focal length of the mirror, about all we can do is to focus visually on the film. If this is not possible, the next best thing is to stop down as much as feasible—then hope!

Multiple Mirror Images: An intriguing effect for montages and odd experiments can be had by shooting into a mirror made up of many pieces of flat mirror set at different angles. Some lamp reflectors are made up this way. The result is a sort of "honeycomb" shot, with many images, each slightly different.

These multiple shots are usually most effective when the subject is simple and the lighting contrasty. If the subject is at all complicated, the net result, when the image is multiplied many times, is likely to be confusion rather than attractiveness.

Distortion in Curved Mirrors: As long as carnivals, sideshows and amusement piers have existed, a consistent favorite has been the "funny house" or "hall of mirrors," where curved distorting mirrors make fat people look thin, tall men short, and everyone ridiculous.

Similar effects may be had on film by shooting into suitably curved mirrors. The amateur will not usually have available the elaborately curved surfaces of the "funny house," but a very acceptable substitute may be improvised by the use of a metal reflecting sheet which can be temporarily curved. The most readily available sheet with a highly polished surface is the chromium plated ferrotype tin, which many amateurs will already have on hand for making glossy prints. The surface is not optically perfect, but is quite good enough for these distorted images.

A little experimentation will quickly show the distorting possibilities inherent in a flexible mirror. For an occasional shot, it may be possible for someone to hold the ferrotype tin, with their hands coming outside the camera lines. If the curvature fluctuates a little during the shot, it will only add to the ludicrous effect. For more sustained work, the tin can be clamped to a simple wood frame of suitable size and shape. In general, it will be found that convex shapes, in which the center of the tin bulges toward the camera, will work best. As a rule, moderate curvatures will give more amusing effects than great curvatures. These shots may be used purely for com-

edy, or in a more dramatic way for effects of hallucination, intoxication, and the like.

Natural Distorting Surfaces: In addition to curved reflecting surfaces which we may deliberately fabricate, there are a great many polished metal surfaces around us which may also offer interesting possibilities for novel shots. Shiny teapots, polished metal globes used as garden ornaments, chrome plated headlights and automobile trimmings, vases, kitchenware, and many other familiar objects throw back reflected images, which may be comic or charming. A little observation will disclose many of them.

In the case of all these curved surfaces, no general rule can be given about focus. The case of the flat mirror is simple, but the "distance" of the image in a curved mirror depends upon the curvature as well as the distance from camera to mirror and mirror to object. The simplest procedure is to focus visually on the film. If this is impossible with the equipment available, the same result may be had indirectly if a still camera with ground-glass back and focusing scale is available. The still camera is placed in the camera position, the mirror image focused sharply, and the distance read off on the focusing scale. The cine camera is then set for the same distance and placed in the same position.

Parallel Mirrors for Multiple Images: Everyone who has ever stood between two mirrors facing each other has observed the fascinating effect of an endless row of multiple images stretching into the far distance, each smaller than the one in front of it. This effect can be filmed without difficulty.

It will not, as a rule, be practical to stand between two mirrors, since the camera will then be in the picture. So the subject is placed between the mirrors and the camera peers around the edge of one mirror into the other, or over the top of one into the opposite. A litle experiment will quickly show the exciting possibilities of this technique.



● One cat, two mirrors produced the tricky shot shown here. If you look at picture closely you can see where edges of mirrors meet the floor. Mirrors were joined at 45 degees, causing the multiple reflections of the single cat shown here. Four images are reflections; the fifth, with back to camera, is subject focused upon.

All such set-ups in which the image is reflected back and forth many times, should be made with mirrors of good quality. Otherwise, after several reflections the image will be so distorted or blurred that the effect will lose much of its value.

Multiple Effects with Hinged Mirrors: When parallel mirrors are used, all of the many reflected images appear to face the same way, though they are at different distances. Quite a different effect is obtained by shooting into two mirrors hinged along one edge. This is the effect which one gets when trying on clothes in front of a mirror with hinged panels—the same person seen from several differeffect will be five images of the subject —one direct image and four reflected. one direct image and four reflected.

With a little care, extremely startling shots may be made, in which one character is multiplied into five, all alike and all doing exactly the same things. The only limitation will be the size of the mirrors available.

Superimposition with Glass Plates: A favorite theatrical illusion in grandfather's day was that of producing a startlingly real ghost on the stage by use of a large sheet of glass over the front of the stage, which reflected the image of a live performer hidden out of sight in the orchestra pit.

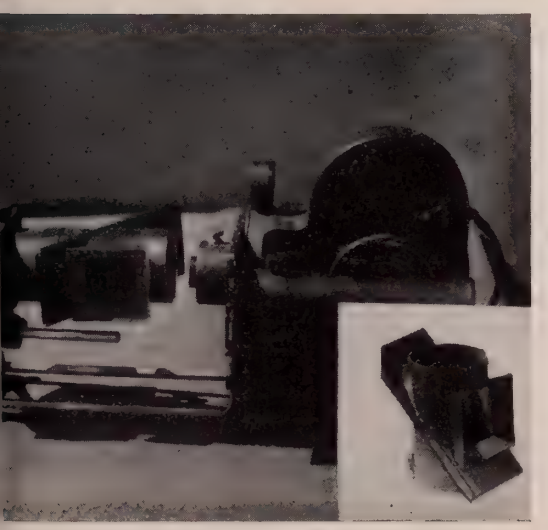
This illusion is largely forgotten—probably because the motion picture made such things commonplace, and did them a great deal better—but the glass plate remains an extremely useful tool for the making of superimposition shots at a single exposure.

A plate of ordinary glass, with no silvering whatever, will reflect about 4% of the incident light from each face, or about 8% in all. If the glass is thin, it will not be too noticeable that the reflected image is slightly "doubled." The thinnest glass which is generally available is that used for picture framing. If a flat piece is carefully selected, this will give excellent results.

The glass is supported in front of the camera and turned at an angle so that it reflects from one side. The ghost action is then staged in the area picked up by the "mirror," usually against a black background. This makes it much easier to co-ordinate the timing of the action of the solid characters and the ghost than is the case when the film is

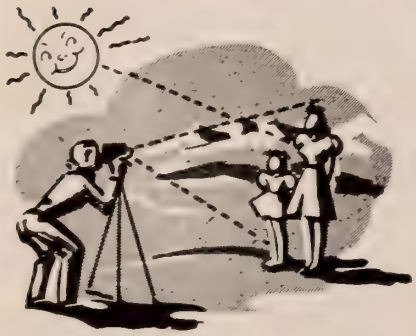
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● An elaborate, amateur-built trick effects setup made especially for a Victor 16mm. camera. Immediately before the lens is gadget for making wipes by means of sliding mirror, as described last month by author. Sliding mirror housing is shown detached in inset photo.

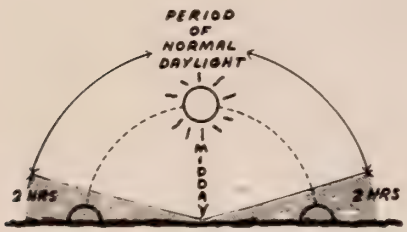




● Close-ups are important to your movies, whether simple records of the baby or more pretentious filming. Learn to judge the correct camera distance for the type of close-up you desire so that your camera will capture it as you see it with your eye.



● You won't flunk out on exposure if you will remember to shoot with the maximum of prevailing light on your subject, also learn to judge exposures correctly in the absence of a meter or exposure guide. This is something every movie maker should master early. It will pay dividends in better pictures.



● The best light for making movies prevails between the period of day two hours after sunrise to two hours before sunset. Your eye may see things bright enough in the "after hours" but your camera's eye will invariably record them underexposed or at least off color. For best outdoor filming results, do your picture making during mid-day.



● Cloudy days need hold no fears for the careful movie amateur who knows his light values. Good movies can be successfully made on slightly overcast days, providing there is latitude in your lens. But use your exposure meter carefully or refer to the exposure index guide on your camera or in the package of film, if you would have your camera record pictures as you see them.



● "What you see you get" applies to the careful filmer who gauges exposures carefully and sets focus before each shot, where his camera lens is in focusing mount. The amateur movie maker who always follows these precautions invariably gets maximum results from every roll of film.

Seeing Eye To Eye With Your Camera

By VIRGIL C. GERLACH

IF MUCH of your film is returning unusable from the processing laboratory, more than likely you are not seeing "eye to eye" with your camera. Too often one overlooks the all-important fact that, unlike ourselves one's camera is equipped with but one eye —its lens. This eye, unfortunately, must be given a great deal more attention, in viewing an original scene, than is necessary with the human sight organs.

As an example, when we view a scene which we plan to film, our eyes automatically adjust themselves to the intensity of the light. In the case of our camera's eye, however, intensity changes must be compensated for by the correct choice of diaphragm opening or "stop." Exposure guides accompany each roll of film. Based upon the laboratory's specified film speeds, each guide has been prepared for that particular roll of film which it is to accompany in purchase. Due considera-

● *Continued on Page 588*

THIS sunset shot of storm clouded skies off the California coast suggests an excellent background for a main title. It calls for the usual treatment of arranging title text over the picture and filming the combination at a distance of 30 inches. Camera lenses that do not focus this close require use of a 1¼ diopter auxiliary lens.





● John Ott, Jr., Winnetka, Illinois bank cashier, developed this fine cinematic laboratory after 20 years of continuous exploration in the film of time lapse photography. Twelve 16mm. Filmos are operated electrically to expose single frames at specified intervals of such subjects as growing plants, blossoming flowers, the effect of fertilizers on plant growth and other scientific phases of agricultural science.

New Vistas In TIME-LAPSE PHOTOGRAPHY

A Hobby Becomes A Specialized Business That Has Manufacturers Bidding For Its Services Of Producing Scientific Movies

By JOHN NASH OTT, JR.

BACK in 1927, when I bought my first movie camera, I started shooting movies of just about everything, with little or no purpose other than to experience the thrill of making my own moving pictures. In time, I had travelled the usual gamut of amateur picture making and then, happily, I got an inspiration to try time-lapse photography and film the cycle of growth of a plant or the blooming of a flower.

Time-lapse photography, as the reader probably knows, has to do with recording with a movie camera the movement, growth or change of a plant or other subject over a long period of time, but in such a way that the change interval is condensed on the screen so that it unfolds within the brief space of a few seconds or minutes. This is done by exposing a single frame of movie film after enough time has elapsed to permit a tiny change to occur. The rate varies according to the subject. But in principle it is as though the movie film was exposed at the normal rate, and then each thousandth or ten thousandth frame cut out and spliced together to form a considerably shorter picture for screening.

Filming a rosebud by time-lapse photography, say every three minutes during the time it is opening, will yield a film which, when projected at normal speed, will show the bud opening to a full blowm rose within the space of a few seconds, then wither away and drop its petals. Similarly, it is possible to photograph the successive stages of any slow process. Time-lapse photography speeds up the slow change cycle into visible motion, enabling us to comprehend the change as continuous. All of this, of course, was not entirely clear to me, when first I ventured forth to shoot my first time-lapse movie in 16mm.

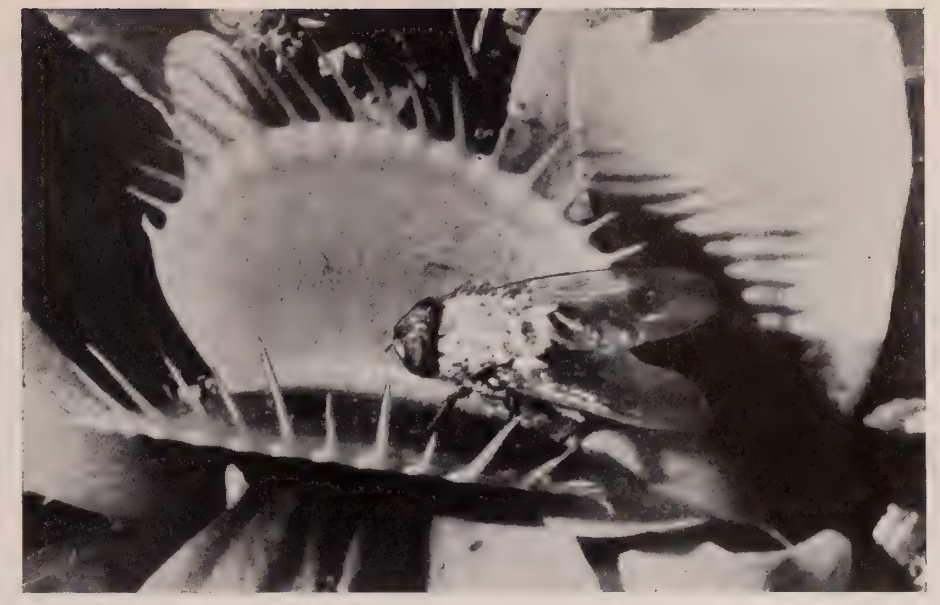
My first subject was some apple blossoms which I had brought into the house for early forcing. I knew it would be necessary to make exposures at regular intervals but I had no idea then that it should be done about every five minutes, as I later found out. I began by making an exposure—

1 frame of 16mm. film—every hour for the first day and night, but by the time the second night rolled around, I thought perhaps every two hours would do just as well, and set my alarm clock accordingly. This routine became a little monotonous by the third night and possibly I missed taking one or two of the pictures along toward the early morning hours of the fourth night. When finally completed, the picture turned out far from perfect. The blossoms opened so fast on the screen that it was almost impossible to see the motion at all. There was the bud and then all of a sudden it was wide open.

This first experiment was disappointing, of course, but it did prove one thing, namely that it would be necessary to make exposures more frequently and over a much longer period of time if the final results were to show the gradual growth and development of the flowers so it could be studied on the screen. It was also obvious that I would have to build an automatic machine to take the pictures for me, as it invariably was a little awkward to run home at frequent intervals throughout the day to operate the camera manually in order to take another picture.

As I recall, it was during history class at school one day that the idea came to me as to how I would build a contraption to operate the camera automatically.

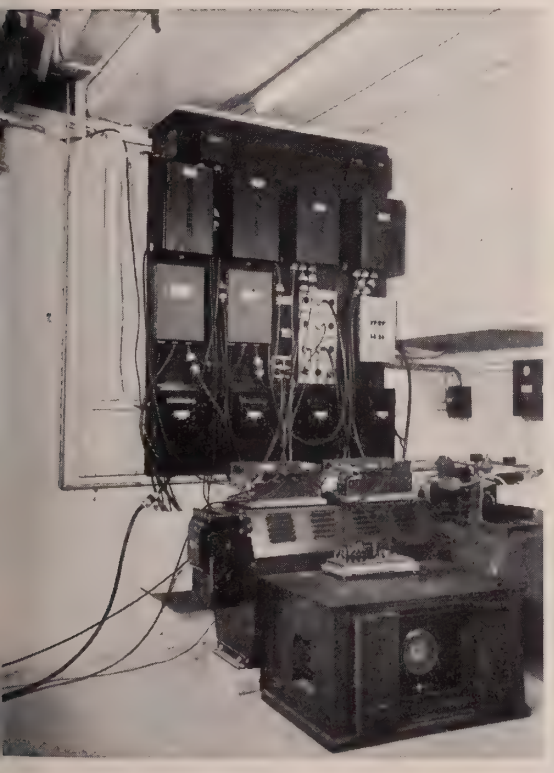
The next morning the eggs were hardboiled because I had borrowed the works out of the kitchen clock to run the timing mechanism of my new camera robot. Soon I had it—a gadget that would operate the camera and also turn the lights on and off as well. This made a great improvement in my next attempt in photographing the growth of a plant. However, it was necessary to place the plants in a rather dark corner of the room, otherwise the added sunlight, in addition to the electric lights, would overexpose the film on daylight exposures and to varying degrees depending on intensity of the sun. Also because sunlight was necessary for the proper growth of plants, particularly during a long sequence, it was essential to construct a large shutter on the window of the room which could be made to close each time a picture was taken, and then re-opened immediately afterwards so that there would be even illumination for the picture, regardless of day or night, bright days or cloudy days.



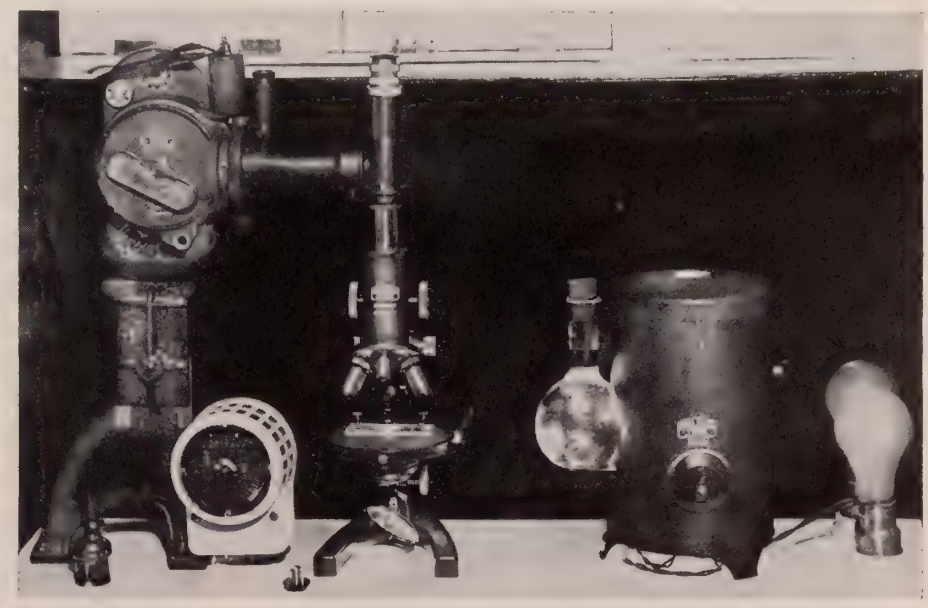
● A wayward fly, investigating the world about it, touches a sensitive spot on the weird Venus Fly Trap plant, causing the two sections of the leaf to close, trapping the insect—from a sequence in one of John Ott, Jr's. time-lapse movies, "Flowers In Action" filmed in 16mm. Kodachrome.

Everything seemed to be going along quite smoothly now and I was grinding out two or three short sequences a year but only on black and white film, as that was the only film then available. In 1929 the first color film came on the market so I bought another camera, loaded both the new and the old one with the color film and started in to remake the same pictures. Several years later this color film was so greatly improved that my initial color filming efforts by now were completely outmoded. I seemed to be getting nowhere fast, so I added a third camera and started over again. Meanwhile ten years had slipped by, but this time was not entirely wasted as I had constantly been working on

● *Continued on Page 582*



● This is nerve center of Ott's filming laboratory. Here are main control panels for cameras, lights, and other apparatus used in producing the pictures. Here minute adjustments are made setting mechanisms in motion that motivate one or more cameras momentarily for a single frame exposure and at same time turn flood lights on, and off again.



● This apparatus is employed in filming microscopic motion pictures, otherwise known as cinemicrography. Note the electrically controlled solenoid which actuates the camera starting button. With this apparatus, Ott's films show rare and unusual developments in the growth of organisms, spores, and chemical changes when filmed by time-lapse method that condenses growth periods to mere moments.



● Using a 16mm. Bolex, tripod, exposure meter and 500 feet of panchromatic film, Victor Duncan filmed "The Fleet's In" which has been chosen the Movie of the Month for September by Home Movies' editors. An outstanding accomplishment are the lap-dissolves and wipe-off effects achieved by Duncan who followed professional procedure but used amateur methods in employing travelling mattes which he made by using nothing more than his camera, blank cards, and a titler.

Transitions By Mattes And Printing

Movie Of Month Demonstrates Lap-dissolves And Wipe Transitions Made With Aid Of Matte Strips Produced With Home Movie Titler

By VICTOR DUNCAN

WHEN HOME MOVIES selected my 16mm. film, "The Fleet's In," as the Movie of the Month for September, they invited me to write the story of its production, thereby pursuing a new (and perhaps regrettable) tack in reportorial procedure. This picture, which runs 325 feet in 16mm. monochrome, has as its story the experiences of three sailors on shore leave at Long Beach, California.

When two of the gobs leave the shore boat, they take a taxi to the USO. There they watch the usual activities—dancing, games, etc.—between service men and girls, but they want none of it. They write letters home, then go out to see the town.

A short walk and then they park on a sidewalk bench. A sympathetic citizen, sensing their loneliness, comes over to talk to them. He tells them about the big amusement center down on the pike. They hurry away to see this interesting place and here they meet an old buddy from the same ship who suggests they go for a boat ride on the lagoon. One of the boys, in boarding the boat, slips and falls into the water, bringing to an unexpected ending this new adventure. His sympathetic pals hustle the lad off in a taxi for dry clothing, and then return to the amusement center.

Strolling along the board walk, they suddenly hear the cries of two young girls, look up in time to see a thief running off with the handbag of one of them. The sailors give pursuit, retrieve the bag and return it to its owner. After a brief exchange of chat, the couples pair off and take in the various concessions—roller coaster, merry-go-round, chute-the-chutes, etc.—continuing their merrymaking until long after dark, as suggested by long shots of the gaily-lighted Long Beach amusement center at night.

The picture closes with a scene of the two couples, arm in arm, strolling toward the distant horizon at dusk.

Throughout the war, my time was pretty well occupied on an L.S.T., but my last six months of service was as a projectionist at the Coast Guard base in Wilmington, California. I decided that it was time for me to make at least a somewhat serious attempt at movie-making, so I started writing a story. A week later, armed with a Bolex, tripod, exposure meter, five hundred feet of film, and the promised help of the program director of the Army-Navy Y.M.C.A., I cast the picture, put the story in script form, and set the following Sunday for the first day of shooting.

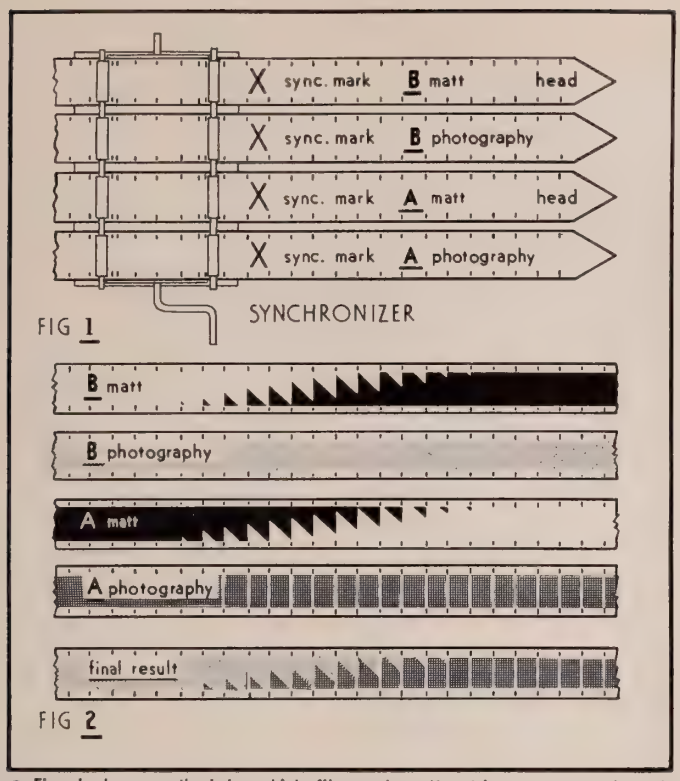
The greatest mistake was made at the start. I selected real sailors for part of the cast. On some shooting dates, they would not show up because their liberty hours had been changed. Then, in the middle of the picture, one of the "stars" was shipped out to parts unknown. That called for a change in script, with a result that the purpose of the picture was not as clear as I had planned. I am determined that in my next picture I will have arranged for the definite presence of my actors before any shooting begins.

In general, however, I had very good cooperation from everyone concerned with the picture. Very few re-takes were necessary, and I believe I can charge those to faulty direction on my part. When we started a day of shooting, each shot would seem to pile up methodically and smoothly on the preceding one. Each shot was slated before the take, as we filmed everything to take place at a certain locale at the same shooting period.

One of the most amusing incidents of the production was in filming the close-up of one sailor's face in the boys-meet-girls sequence. The sailor was to portray disappointment at the girls' unwillingness to accompany him. We were taking the picture in the amusement center at Long Beach, and I was so intent upon getting a good exposure and sharp focus that I had not noticed the crowd which had gathered



● View of author's editing table. In foreground is homemade four-gang synchronizer, made with projector sprockets, which he used in editing his film and matte strips.



● Fig. 1 shows method by which film and matte strips were run through synchronizer in the matching-up process prior to printing the combination screening print. Fig. 2 shows arrangement of A and B photography film strips in relation to A and B mattes to produce a wipe between two scenes.

around us. As I started the camera, the sailor went "dead pan." It was several minutes before I realized he had become stage struck!

From the beginning, I had planned to introduce effects into the picture by means of printing with travelling mattes. The purpose of matte printing was not necessary; in fact, it was more expensive. But I wanted to edit the picture into A & B rolls for experience. Most professional productions are completed in such a manner, and I wanted to see if I couldn't make a picture the same way. Some day I may need to know how to do it. The mattes were photographed on a homemade title board with squares of black-and-white cardboard. The process of editing film for A & B roll printing is described by Larry Sherwood in the "Journal of the Society of Motion Picture Engineers," December, 1943. My first knowledge of editing for effects was the information I obtained from Sherwood's article, and my equipment is far from professional. A friend made my synchronizer from projector sprockets.

By the time all my footage had been returned from the processing laboratory, I was discharged from the service. Therefore, I edited the picture at home in Dallas, and the Calvin Company in Kansas City printed the picture from my mattes.

The process of editing a film with travelling mattes is quite a difficult thing to describe, although the preparation and mechanical manipulation of the mattes is actually very simple. However, I shall attempt to describe the manner in which I edited "The Fleet's In" for effects.

In the first place, if two strips of film held in juxtiposition are printed on a piece of raw stock, one of the strips being a section of photography and the other a section of film with clear and opaque areas (matte), the portions of the

● *Continued on Page 592*



● Frame enlargements from author's Movie of the Month, "The Fleet's In," depicting the adventures of three gobs on shore leave at Long Beach. One is eliminated from the cast when he misses his step in boarding a small motorboat, falls into the lagoon. His pals, after sending him back to ship via taxi, meet two pretty girls and explore the amusement center.



● A closeup like this is suggested for scene 4-A when Connie, observing her husband sneaking out for game of golf, calls to him and gives him list of chores to do.

SCENARIO for husband and wife

Here's An Easy-to-film Story That Calls For A Bit Of Interesting Camera Trickery You Can Shoot On A Saturday Afternoon

By WILLIAM L. LUCAS

A GREAT many movie amateurs never shoot a scene except at the normal 16-frames-per-second speed. Occasionally they may use 8 frames when light conditions are poor, but seldom are 8 or 32 frames used for emphasis or effect. The following scenario employs both slow and fast motion—but sparingly—and it should be remembered to make necessary compensations for exposure when doubling or halving the camera speed.

Our scenario story this month starts with Bob arriving home on a Saturday afternoon tired and hot, but nevertheless planning to play golf with the gang. When he comes in the house he doesn't see his wife, Connie, so he hurriedly dresses in slacks and prepares to sneak away. But Connie appears in time to squelch the golf idea by handing Bob a list of chores he's scheduled to perform that afternoon. He surrenders, and begins one task after another (slow motion) but never completes any until Connie tells him that he gets no dinner until his work is done. So he goes to work again (fast motion), completes all tasks, then is informed by a tired Connie, who has been busy doing housework, that she has forgotten to get groceries. Bob gets an idea, and insists that she take a nap while he does the shopping. So he changes again to sport slacks, takes his golf bag, and prepares to sneak away when he is tripped by his own neglect.

"TEE TIME"

Subtitle: "A Warm Saturday Afternoon in August." (Fade out.)

Scene 1: Fade in, medium shot, of interior of Bob's and Connie's home. Part of the living room is visible, including front door. Door opens and Bob walks in, his coat over his shoulder. He looks worn out.

Scene 2: Medium close shot, same setting as Scene 1. Bob looks around room. Camera pans slowly as he walks to dining room and looks there.

Scene 3: Closeup of Bob's face as he smiles. Fade out.

Scene 4: Fade in medium shot. Scene includes part of living room and entrance to dining room. Bob enters from dining room on tiptoe. He is dressed in sport clothes and has a golf bag slung over his shoulders.

Scene 4-A: Medium closeup of Connie washing dishes at the sink. Hearing Bob in next room, she calls out:

Title: "Bob!"

Scene 5: Medium shot, same as Scene 4. Bob freezes in his tracks. His shoulders slump.

Scene 6: Closeup of Bob's face as he grimaces in disgust, and mutters to himself.

Scene 7: Medium shot, same as Scene 5. Bob is still standing in living room. Connie enters from dining room carrying a mop and carpet sweeper. She glances at his garb and golf bag and slowly shakes her head.

Scene 8: Medium close shot, same setting as Scene 7. Connie pulls a folded paper from her apron pocket and hands

● *Continued on Page 595*

ROUNDUP TIME — If you made movies at a dude ranch this summer or while traveling through the west, here is an excellent background photo for your main title from the camera of Charles W. Herbert. Arrange your title text on the photo, then shoot at distance of 30 inches, using a 1¼ diopter auxiliary over your camera lens.



Right Angles

One Of The Attributes Of Good Photographic Composition Is A Fresh Camera Viewpoint—An Interesting Angle, Not Extreme, But Eye Arresting

BY JAMES SMART



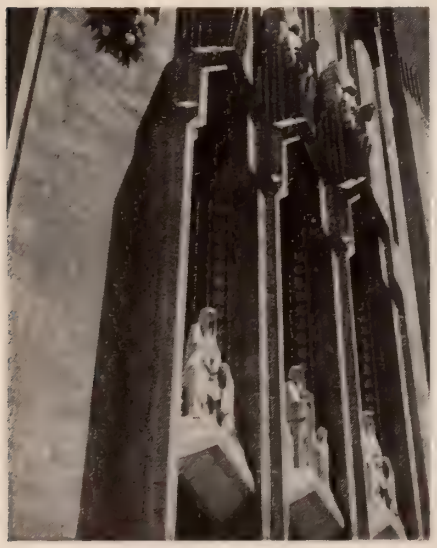
● Here is fine example of applying angle composition to a shot of a familiar subject. Note the added interest the double angle position of camera has achieved. First the camera was pointed up, then it was angled slightly to the left.

WHEN the average movie amateur first embarks on his interesting hobby, he usually shoots all his scenes from eye-level. This, of course, is because that is the way he is accustomed to looking at things. There are times when the beginner alters the viewpoint of a shot but that is only because the subject demands different treatment. It is quite impossible, for example, to take a movie of a low flying airplane without looking up, or to follow a running dog with our camera and avoid a downward angle.

The amateur movie cameraman should never overlook the possibilities of making angle shots to improve the impact of an ordinary scene or subject, however. Looking up or down with the camera should not be confined to unusual situations, and only done when it cannot be avoided. There are opportunities in every film we make to "dress up" some of our scenes and turn them into clever screen effects.

Movie portraits are not the least among those shots which camera angling will improve. The common way to shoot a portrait of anyone with a movie camera is a head-on shot of the subject, with subject possibly walking right into the camera. This may be all right, but first think of the difference a new camera angle would make. What is the person doing? Are we trying to record the expression of a golfer in a sand-trap, for example? What would be more natural than to picture him from the ground, showing the golfer from the ball's point of view? Should we be filming a boy flying a kite, let us take the shot looking downward so as to get his full face as he gazes toward the sky. Make the angle fit the purpose of the picture, and you will be rewarded with a distinctly different closeup shot.

Closeups are not the only type of shot that can be enlivened by slanting the camera. How about cloud effects? Most of us, at one time or another, try to capture the beauty of billowy clouds on film. Looking from the ground, so as to include in the foreground the leafy branch of a tree, a tuft of grass or grain, or some lovely flowers swaying in the wind, thus emphasizing Nature's beauty, or even



● Increased perspective and far more interesting pictorial composition has been achieved here by shooting from the side and with the camera pointing slightly upward.



● Shooting on a down angle from a high elevation afforded a study of the face of every child in this picture—something that could not be achieved with an eye-level shot.



● By setting the camera low, the photographer has greatly increased interest in the child's action, and the mail box, too, assumes greater importance in the composition of the scene.

a lofty skyscraper, will certainly enhance any cloud shot. And while on the subject of Nature, how about those color reels that include flowers of your flower garden? The obvious way to photograph a flower is by looking down on it, but that should certainly not be the movie maker's limit. Head-on closeups of a gorgeous blossom swaying in the breeze are really breathtaking.

Better still, when the subject is a flower, point the camera upward. Then, instead of the dull earth that is the common background for any flower, it will be shown against the soft blue cushion of the sky, and will often seem twice as beautiful. Obtaining these effects often causes the filmer a great deal of trouble, but if the shot is well planned it will be worth all the pains. By standing on a box, climbing a tree, squatting on the ground, or lying flat on your stomach, you may double the quality of one of your reels with new and interesting angle shots.

When shooting a scene on an angle, be careful of your aiming. Taking pictures when your camera is not in a level position is not as easy as it sounds. There is far more to shooting a scene on an angle than simply slanting the camera. This holds true especially when taking a shot with an upward slant. The difficulty in taking a picture with the camera slanted upward is that what you see through the view-finders of many cameras when they are slanted is not what the camera is putting on film. A good bit of the bottom of the scene as the view-finder shows it may be cut off, and too much sky or other overhead background may spoil the shot. The only way to be sure that you are getting what you want in an angle shot is to experiment by shooting a few test shots, remembering how you took them, and checking to find out if any of the scene is cut off. Once you know whether the accuracy of your finder is altered by extreme angles, slanting the camera should give you no trouble in that respect, and you are ready to start improving your films with this idea that helps give many of your home movies a "professional" look.

Do not take all that is said here about angle shots to mean that you will get better sesults in your movies by aiming your camera wildly on an angle at everything that passes in front of the lens. Angles will not improve every scene, and may definitely detract from some. Before you decide to take an angle shot, be sure the scene requires one or will be enhanced by it. Also, any angle that you happen upon on the spur of the moment cannot be expected to add automatically to the quality of the picture. The angle used in any movie at any time should be so carefully planned that the photographer is reason-

• *Continued on Page 585*



• "Woman On The Beach" is replete with weird underwater scenes, many of which were achieved by trick photography and optical printing. The picture offers many ideas for the serious cine photographer with a lust for perfecting technique.

MOVIE ANALYSIS

BY EDWARD WALDEN

"THE WOMAN ON THE BEACH"

Directed by Jean Renoir. Screenplay by Jean Renoir and Michael Hayden. Photography by Leo Tover. Starring Robert Ryan, Charles Bickford and Joan Bennett. An RKO Release.

★ FOR THE amateur wishing to explore the possibilities of "special effects" and "montages" in his own movie making, *The Woman on the Beach* offers an excellent example. The film is a melodramatic love triangle about a young Coast Guardsman who is troubled with memories of his ship sinking at sea during the war. He has a "dream" in which he remembers the accident and then, the dream becomes a vision of himself walking along the ocean bottom towards a girl.

Dream sequences in movies offer an excellent means for the imaginative film maker to use all of his camera and editing technique with complete freedom. In such sequences, realism is usually secondary—mood and feeling are more important. Moreover, the dream is usually given on the screen as the actor "sees" it—a subjective approach which also allows for greater freedom in the use of film imagery.

In professional studios, the special effects or montage expert usually makes such sequences. He first sketches the important action of the sequence and roughly plans what it will look like later. Then, he photographs the different film images needed. Most the work of getting the tricky effects is finally performed in the laboratory with double or triple exposure optical printing. However, in the silent picture days, such laboratory control had not been developed, and all of the effects were created "in the camera." Today, the amateur can also create these effects by ingenious use of his own home movie camera.

In *Woman on the Beach,* the film opens with a view of a Coast Guard station. In a small room off the main office, we see Robert Ryan, a Coast Guard officer, tossing about in his sleep. The camera then reveals his troubled dream: we see a ship buffeted about in a windswept sea; in close-up, we see a mine floating on the rough waters; there is a terrific explosion

• *Continued on Page 578*

4 Fine Ciné-Kodak Cameras
5 Brilliant Kodascope Projectors

Precision-built for top-notch performance in making and showing movies

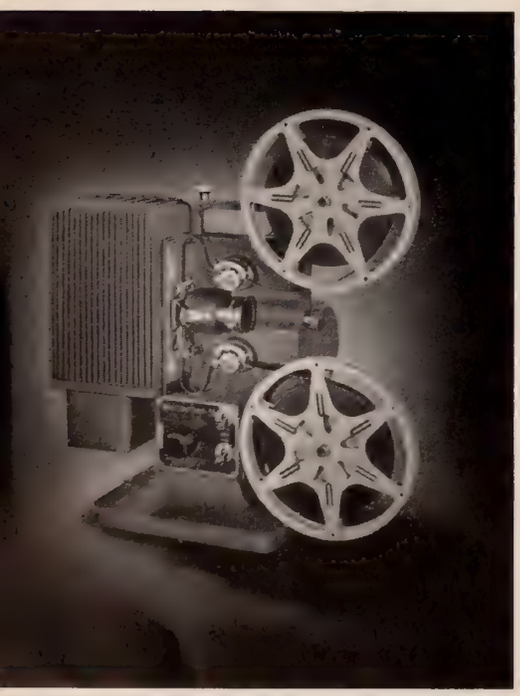
IDEAL as movie "teams," splendid as individual performers. No wonder Ciné-Kodak cameras and Kodascope projectors are the cinematic favorites of movie makers the world over!

In the current line-up are models to meet a wide range of needs, preferences, and pocketbooks. Cameras—8mm. and 16mm., roll and magazine loading. Projectors—8mm. and 16mm. silent, 16mm. sound *and* silent. Latest addition to the roster is Kodascope Eight-90, a de luxe, super-brilliant 8mm. projector that is sure to win the acclaim of all "Eight" enthusiasts.

Each of these cameras and projectors is built to the highest standards of precision, quality, and workmanship. And in all types is to be found the up-to-the-minute, picture-bettering feature of *Lumenized* lenses.

Certain models still hard to find? Yes. But keep checking with your Kodak dealer. More Ciné-Kodaks and Kodascopes are being produced than ever before!

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.



Kodascope Eight-33—This popular, capable 8mm. projector comes equipped with a brilliant 500-watt lamp and fast *f*/2 *Lumenized* lens. Other features include centralized controls, adjustable speed, rapid motor rewinding. The "Eight-33" also "takes" 300- or 400-watt lamps.



Kodascope Eight-90—A de luxe 8mm. projector combining brilliance with versatility. Super-fast *f*/1.6 *Lumenized* projection lens, 750-watt lamp, reverse and "still" projection, "loop formers," centralized controls, enclosed drive shafts. Accessory lamps are 300, 400, and 500 watts.



Kodascope Sixteen-10—A brilliant, moderately priced 16mm. projector with 750-watt lamp and choice of *Lumenized f*/2.5 or *f*/1.6 lens. "Tailor-made projection" for almost any screen and "throw" is made possible by four accessory lenses and 400-, 500-, and 1000-watt accessory lamps.



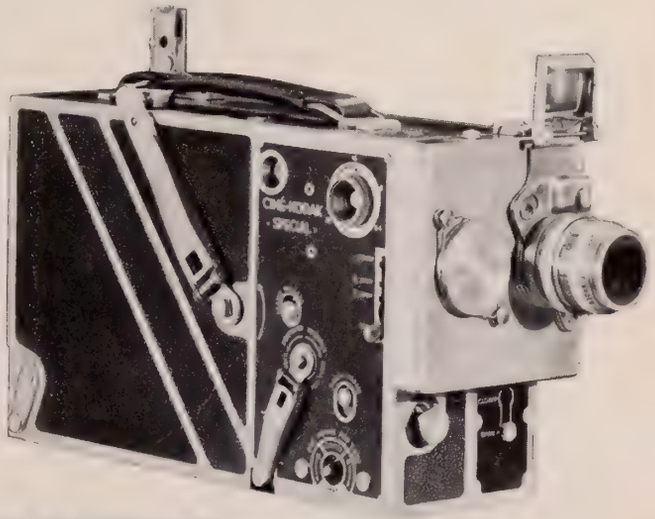
Ciné-Kodak Eight-25 —A true economy movie maker..."first" camera for thousands of cinamateurs. Roll loads with Daylight and Type A Kodachrome, fast Ciné-Kodak Super-X "Pan" —plus extremely fine-grain Ciné-Kodak Eight "Pan" Film for all average outdoor filming in black-and-white. Fixed-focus *Lumenized* *f*/2.7 lens; automatic footage indicator; eye-level finder; Universal Guide.



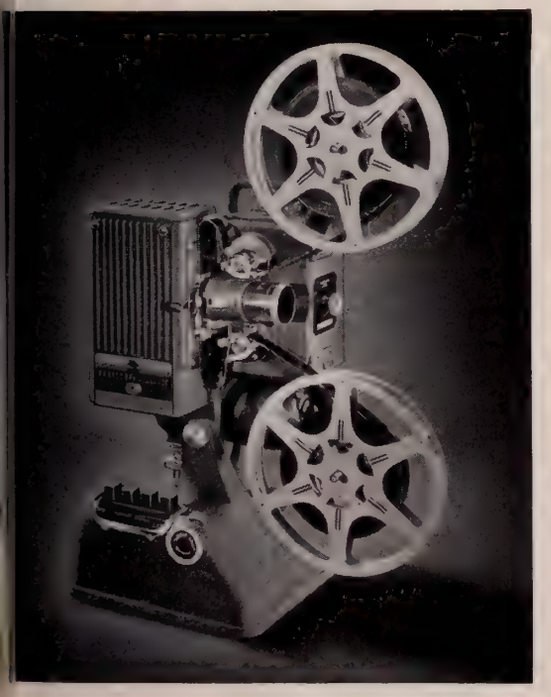
Ciné-Kodak Magazine 8 —Most widely acclaimed of all movie cameras. Loads in three seconds with interchangeable Kodachrome or "Super-X Pan" film magazines. Equipped with *Lumenized* *f*/1.9 focusing lens, interchangeable with six accessory lenses—all served by built-in direct view finder; four operating speeds, including slow motion; footage indicator that keeps tabs on film supply; Universal Guide.



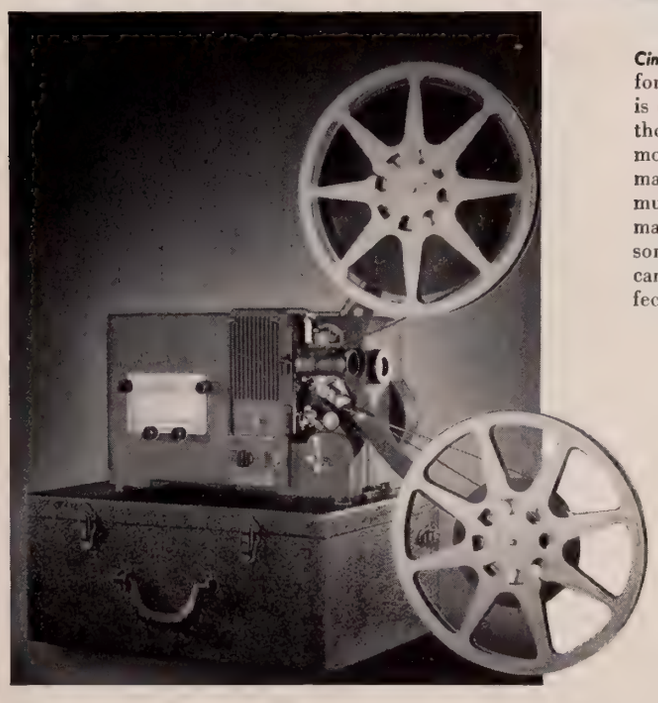
Ciné-Kodak Magazine 16 —A truly superb home movie camera . . . favorite of both beginners and advanced cinamateurs. Slip-in interchangeable loading with any of four Ciné-Kodak full-color or black-and-white films, including "Super-XX Pan." *Lumenized* *f*/1.9 lens, interchangeable with six accessory lenses; three operating speeds, including slow motion; automatic motor shut-off; footage indicator; Universal Guide.



Ciné-Kodak Special —No first camera for the newcomer, Ciné-Kodak Special is definitely the ultimate camera for those seeking easy mastery of 16mm. movies at their best. The basic model makes fades, dissolves, double and multiple exposures, mask shots, animated movies. Many special accessories further fit this remarkable camera to meet the demands of perfectionists in movie making.



Kodascope Sixteen-20 —a superior 16mm. silent projector. Push-button control panel, *f*/1.6 *Lumenized* lens, 750-watt lamp, Cordomatic power cord, threadlight, "still" and reverse projection. Five accessory lenses and 1000-watt lamp available. Projector sold with Standard or Projecto Case.



Sound Kodascope FS-10-N —a remarkably versatile 16mm. projector for showing sound *or* silent movies. Superb tonal quality from all types of sound film. Has provision for microphone or phonograph attachment, which can be used with sound or silent films. Complete in two cases.

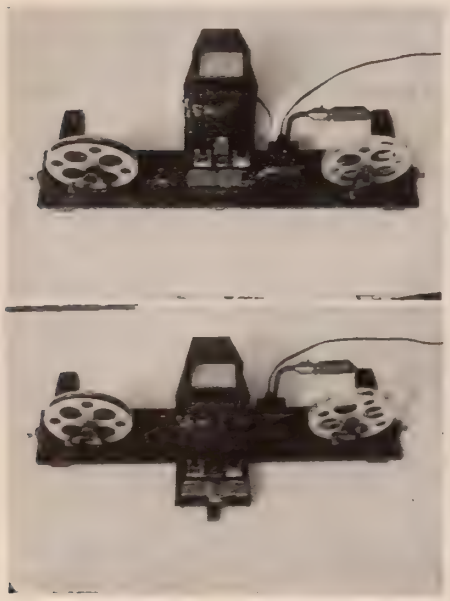
Kodak

Experimental Cine Workshop

• GADGETS
• TRICKS
• SHORTCUTS

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it with rough sketch or photo to "The Workshop Editor," Home Movies, 6060 Sunset Boulevard, Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



• Showing film viewer retracted and advanced.

Shift Base For Editor

Most editing boards can quite easily be transformed into a "Slide-V-Editor" by the addition of a few pieces of scrap metal, a three-way tumbler switch and a small pilot lamp (preferably with shade) as shown.

The main feature is being able to slide either the film viewer or the splicer into alignment with the rewinds at will and this feature can also be used advantageously to slide the viewer out of alignment with the reels when only rewinding is necessary, as shown in the photos.

Part "B," as shown in diagram, is cut from a piece of either No. 14 or No. 16 gauge sheet steel, formed as shown in sketch and then attached to part "A" (editing board) by drilling and the use of round head wood screws.

Part "C" is cut from a piece of No. 14 or No. 16 gauge metal and formed in such a manner that it will easily slide into part "B" screwed to the base.

Part "E" (1/8" x 1" x 12 7/8" flat mild steel) is then cut and the two ends bent at right angles to the long portion of the steel strap, either to the dimensions given, which will accommodate a 16mm. Craig Viewer and an Eastman Universal Splicer or to proper length for any other Viewer and Splicer combination.

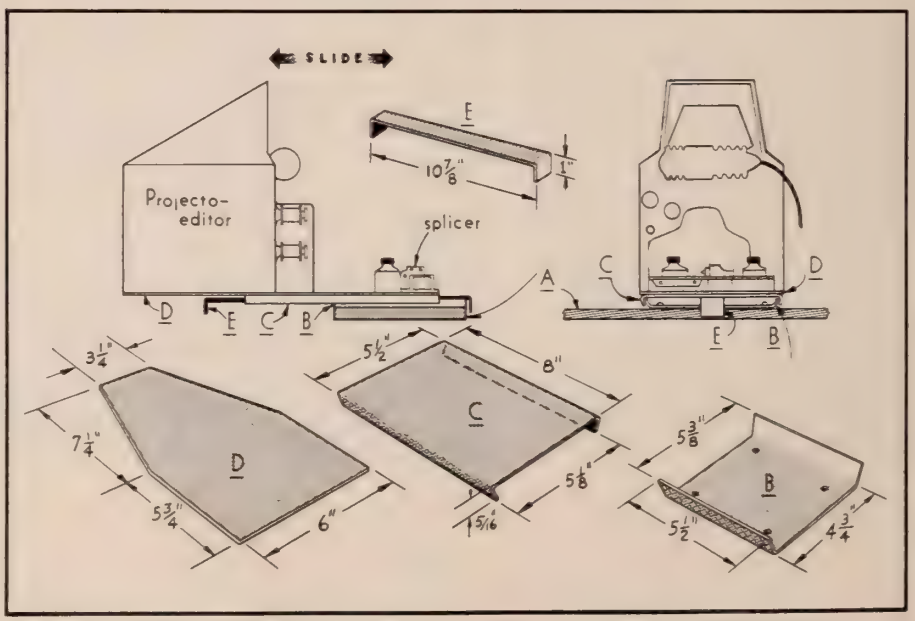
Part "E" is attached to the underside of part "C" by use of any small sized flat head machine screws, the heads of which are countersunk flush in the top side of plate "C."

Part "D" is a plate (preferably No. 14 gauge steel) cut to shape to accommodate the viewer, on the opposite end from the operator and the splicer on the end toward the operator.

Part "D" can now be attached to part "C" by use of either all, or a portion of the hold down bolts used in attaching the viewer and splicer to part "D," depending upon the make of equipment used.

While not entirely necessary, a convenient addition to the "Slide-V-Editor" is a three point tumbler switch fitted into a box which supports a small lamp and bracket on the top plate, a flush 110 volt power supply receptacle in the back plate and an insulated cord bushing in the left hand, or plate toward the viewer.

Just enough two-conductor rubber covered cord is used between the switch box and the viewer lamp to allow for the sliding travel of the viewer, and the three point switch is connected so that either the viewer lamp or the pilot lamp is lighted when power is supplied to the switch box receptacle. A two-conductor rubber covered cord, equipped with a male cord connector on either end, of sufficient length to reach from the three point switch box to a power circuit receptacle is needed.

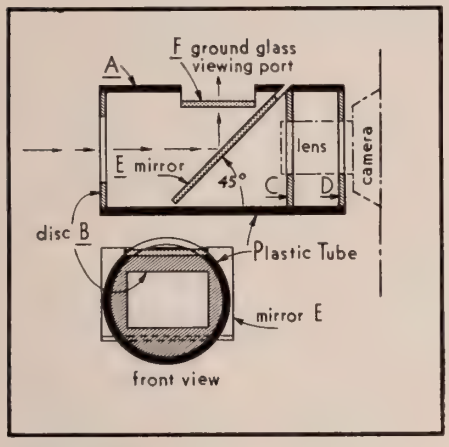


• Details for building shiftable base for viewer and splicer for mounting an editing board.

If a narrow (5″ or 6″) width editor base is used, two fairly heavy outriggers made of ¼″ x 2″ x 10″ length flat mild steel should be used on the bottom of the base for ballast and to prevent tipping of the editor base.

These two steel straps should be drilled and the holes countersunk from the bottom side for attachment to the base by use of flat head wood screws. Four 2″ square pieces of sponge rubber can be cut from an old kneeling pad and one glued to each end of the steel outriggers on the bottom side to prevent marring or slipping on a smooth table top.

—E. J. McCreery, Lansing, Michigan



● Cross section view of title centerer.

Title Aligner

A simple gadget, based on the reflex focuser principle, that will aid in lining up camera with title cards or other close-range subjects, can easily be made by the amateur handy with tools and having access to supply of opaque plastics materials.

As shown in diagram above, this alignment gadget slips over the camera lens, affording a reflected view of image lined up accurately with lens center. It consists of a length of plastic tube, A (diameter will depend upon diameter of your lens barrel); three plastic discs, B, C, and D; a first surface mirror E; and a small panel of frosted glass F.

First step is to drill a hole in center of each of the discs C and D the same diameter will depend upon diameter of should provide a snug fit over the lens. Then cement discs to inside of tube A in position shown. Distance between C and D will depend upon length of front of camera lens barrel. Disc C should be set so it just receives end of lens barrel when mounted on the camera.

Cut square opening in disc B and cement in place. Next cut a 45 degree slot in the tube to receive the mirror. Cement mirror in place. Cut an opening in tube immediately above and insert a piece of frosted or opal glass. This forms the viewing port—the image focused upon is reflected in the mirror and thence toward the ground glass where it is observed by the eye.

Purpose of this gadget is to center camera with title card or other small object; therefore is not intended to give the field of view area. To do this, it would be necessary to figure this mathematically and mask off or inscribe the area on the ground glass.

—Robert Calvert, Pitman, N. J.

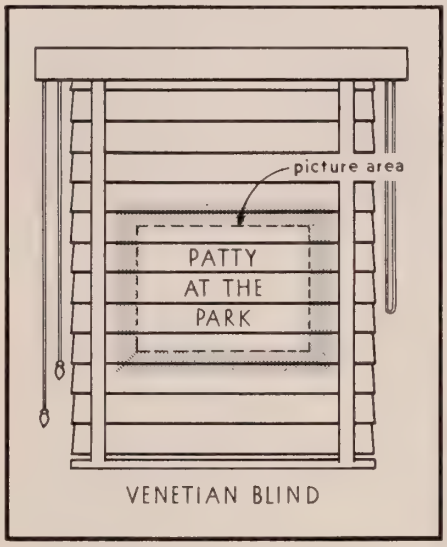
Projection Screen

You can make a good substitute for a glass beaded projection screen as follows:

Purchase one window shade of the desired size; 2 tubes Artists Flake White oil paint; ½ pint turpentine; 1 roll black masking tape; and 6 push pins. Set up projector and project light on wall to determine area of screen desired. Then unroll the window shade and tack it to the wall over the projected light area, using the push pins. Trim off excess shade material, taking care to leave enough for border.

Mix tubes of oil paint with turpentine to thick consistency and apply several coats with a brush until a texture is reached approaching that of an oil painting. After paint dries, apply strips of black masking tape around the border. Result is a high quality screen with surprising brilliance.

—John W. Curriden, Erie, Penna.



● Open blinds to fade out title.

For Title Effects

For novel transition effects between a series of titles, try venetian blind dissolves. Here's how you do it. Place a panel of paper or cardboard, approximately the same color as the blind, behind the blind. Focus camera upon blind and determine the title area with relation to size of your title letters. These should be about 1″ or more in height.

Close slats of blind and arrange letters to form the text, using rubber cement to hold letters in place, as shown in sketch above. Shoot title with a fade-in by beginning with blind slats horizontal. Then as camera starts, slowly close blind, bringing slats to vertical position, revealing full text of title. Open blind again to fade out title and stop camera.

At this point remove the title letters and form the words for the second title. Open blind again to fade out title and blind slowly to bring the second title into view. Continue shooting for the desired length of time, then fade out as before.

Repeat this process for entire series of introductory, main and credit titles.

—Geo. W. Bolas, New York City, N.Y.

Editing Aid

If you use your projector to screen your pictures frequently in the editing process, here is an idea that will speed up the process of noting cuts and other editorial alterations with a minimum of fuss; it is especially applicable to making notes for deletions and cuts when screening your pictures before an audience.

Cut down a few scratch pads so that the leaves measure about ¾″ x 3″. These will supply short slips on which to write quick notes and cutting suggestions. Have a supply of the pads at the projector and as your picture is screened make notes and slip them into the takeup reel between turns of the film at the approximate position on the film which is to be altered, as shown in the first photo below.

Later, as the film is rewound at the editing board, the re-editing steps may

● *Continued on Page 602*





● Slips of paper inserted during projection of picture aid in its subsequent editing.



● Gae Faillace, commissioned Lieutenant on the field of battle, subsequently received the Silver Star, Bronze Star, Purple Heart, and citations for bravery and outstanding photography in the Pacific theatre of war. While overseas, he also shot more than 8000 feet of his own 16mm. Kodachrome with which he has just completed a successful lecture tour.

The General's Choice

How Gae Faillace, Who Began Making Movies With An 8mm. Camera, Was Chosen General MacArthur's Staff Photographer

By WARREN GARIN

IF YOU regularly take in the lecture films that come your way, sooner or later you will see "Australia To Tokyo" and meet its maker, Gae Faillace, said to be the first man to film a complete color motion picture of the South Pacific—much of it on his own time while in service as combat cameraman for the Signal Corps.

Cited for the Silver Star, Bronze Star, and Purple Heart, Faillace's most cherished citation occurred when General Douglas MacArthur chose him as official cameraman for his staff. Faillace accompanied MacArthur in seven major landings in the South Pacific, was the only cameraman allowed to photograph MacArthur and former Emperor Hirohito in Tokyo.

Gae Faillace is one of the few combat cinematographers who began as an amateur movie maker. Faillace started making movies back in the early 30's with an inexpensive 8mm. camera. He joined the Los Angeles 8mm. Club and subsequently made a trip around the world which he filmed in 8mm. color. Returning to Los Angeles several months later, Faillace had over 3000 feet of exposed color film.

His activities in publicly showing his films began about this time, as word of his world cruise movies gained momentum. This acclaim made him more ambitious and for his more serious filming efforts, Faillace acquired a 16mm. Bolex. Not wishing to desert 8mm. entirely, he rigged up a dual camera mounting whereby both his 8mm. and 16mm. cameras could be mounted on a tripod at the same time, enabling him to shoot subjects with both cameras simultaneously. Later, he acquired a Leica and this camera often replaced his 8mm. camera, enabling him to shoot stills of his movie scenes. Ironically, it was this gadget and Faillace's dual photographic skill that developed because of it, that led General MacArthur later to select him as staff photographer, as we shall see.

A fortunate event for Faillace occurred when months later, the Los Angeles Breakfast Club asked him to show his world cruise pictures. Faillace's cinematography so impressed club members, he was invited to go along with them as guest-photographer on the Club's annual trek to Mexico. The 16mm. record he made of this trip remains one of the prize possessions of the Breakfast Club.

Immediately after the Pearl Harbor incident, Faillace enlisted in the Army and when his photographic talents were discovered, he was promptly transferred to the Signal Corps. Now stationed at Seagirt, New Jersey, Faillace had brought along many of his movie films and was giving occasional shows to his fellow enlistees as time permitted. These movies included all the footage he had shot in the Orient, while on the world cruise. It was a coincidence that at that very time, the Army was examining every available foot of amateur movies filmed in the Orient to assist them in planing the subjugation of Japan. When word reached his Commander about his films, Faillace was summoned to give a special showing. This led to an assignment to give orientation lectures before staff officers who were to be sent to the South Pacific. Subsequently, Faillace went to Astoria where he was among those chosen to make up the first Signal Corps newsreel team to go overseas. His age, however—he was then 38—caused him to be withdrawn from this group and eventually he made newsreel team number five. He was now receiving training for an anticipated invasion of Jap-held Asia via India, and in due time his company embarked for the Pacific.

While on the high seas, orders were suddenly changed and Faillace's outfit

● *Continued on Page 587*

FILMING ALASKA

Slim Williams, Cinematographer And Adventurer, Whose Color Films Sparked The Alcan Highway Idea, Returns To Alaska Wilderness For New Lecture Film Material

By JACK IRWIN

MANY members of the famous Adventurer's Club are expert 16mm. cinematographers but few have covered the places now being photographed by Clyde C. "Slim" Williams, famous Alaskan sourdough and explorer, and member of this world famous organization.

"Slim," a six-foot, 215 lb. Tarzan of the North—a Tarzan who drinks tea and likes it—has spent 23 of his 63 years in Alaskan wilderness. He returned there this summer to supplement his library of lecture films with several thousand feet more of 16mm. color film.

For more than four decades danger and Slim Williams have walked hand in hand. He is unafraid. Jack London made him the dominant character in his story, "Burning Daylight." Because Williams likes to challenge danger, this picturesque Alaskan pioneer, musher, miner, big game hunter, trapper, mail carrier, and adventurer drove a dog team 5,600 miles in 1933 from Copper Center, Alaska to Washington, D. C., to plead for the Alaskan-Canadian International Highway. Approximately 1,800 miles of this trek was through frozen, uncharted wilderness. When Williams arrived in Washington with his dog team, President Roosevelt was so impressed he had several interviews with him.

Williams was invited to the White House as the President's guest so that he might screen his 16mm. films to support his plea for the Alcan highway project. The President was so moved by the photographic excellence of Williams' films, they were later reviewed by high government officials at Roosevelt's request.

This interview with the late President was the incident that started Williams on his lecture career. Others, having heard of his experiences and of his pictures, engaged him as speaker to fill feature spots in luncheon programs, civic group meetings, etc. Then the Redpath Bureau took over management of his lecture activities and today Williams has more lecture engagements than he can reasonably fulfill. His press notices are highly complimentary. One reviewer had this to say: "Slim Williams is a natural on the platform. He is a man who has lived the story he is talking about and you know that it is a part of him as he is telling it."

The lecture film—Williams' first—which he shows with his talks is "Blazing An International Trail." It includes much of the footage shown President Roosevelt on that impressive occasion back in 1933 and was screened at the Century of Progress Exposition at Chicago. This summer, Williams is retracing his steps and even going into places few white men have ever traveled in the interest of recording with a movie camera undreamed of vistas hidden in the wilderness north of the Canadian border.

On this filming expedition, Williams is using an electric motor-driven 16mm. camera, supplied by Harold Fliesch of Central Camera Company, Chicago; also a German-made 16mm. magazine camera with interchangeable lenses.

Now that the Alcan Highway has been completed, Williams is willing to bet all takers he can drive a jeep from Alaska to the United States and not touch a single foot of the Alcan Highway. When and if he is ever taken up on this challenge, Williams plans to make it the most extensive filming expedition of his career. Williams admits a continuing demand for 16mm. color films on Alaska which is probably the least filmed area in North America. Few movie amateurs venture there, and except on the West Coast tourist routes, a cine camera is a rare sight. ★ ★ ★



● On his current filming expedition into Alaskan wilderness, Slim Williams uses one of the new Lektra 16mm. electric-motor driven cameras. His new movies are eagerly awaited by lecture audiences familiar with his earlier 16mm. color film on Alaska, "Blazing An International Trail."

With the amateur movie CLUBS

News And Pictures Of Amateur Group Activities



● Hosts to more than 500 Los Angeles movie amateurs was Los Angeles Cinema Club, August 11, when group staged its first annual Cinema Exposition and Tournament. More than 25 local dealers and equipment distributors cooperated with exhibitions of latest cine gadgets and accessories.



● Inventions of gadgeteers also were on display. Here club members inspect novel new splicing and editing table. Watching E. Milsap test splicer is Harry E. Parker (left) and Francis Sanger (right) — all members of Los Angeles Cinema Club. — Photos by J. Scott Exner.

LOS ANGELES— Over 500 avid movie makers attended the Los Angeles Cinema Club's first annual Cinema Exposition and Tournament held at the Los Angeles Breakfast Club, August 11th. Special invitations for this event were extended members of all amateur movie clubs in the Southern California area. In addition, each club was invited to participate in the tournament by submitting the best picture produced by a member of the club or by the club as a group, to be judged and awarded a trophy at conclusion of the day's activities.

The show was open to the general public free of charge. Local photographic dealers, distributors and manufacturers were invited to exhibit their ciné products, and this display highlighted the show, attracting hundreds of interested onlookers right up to closing time. The most interesting exhibit, perhaps, was that of Dow Garlock and Joe Wilson, co-developers of a promising new synchronizing device that aids the projectionist showing his movies with recorded sound to keep the picture in accurate synchronization with the recording. In all, there were 25 exhibitors showing and demonsrating everything from radically new splicers to the latest in sound cameras and projectors.

Long Beach Cinema Club was award-

● *Continued on Page 596*



● Surrounded by the contest judges, Mildred Caldwell accepts from Miss Alice Claire Hoffman, president of Los Angeles Cinema Club, the club's Perpetual Trophy awarded Long Beach Cinema Club's film entry, "The Farmer's Daughter," produced by Clarence Aldrich.

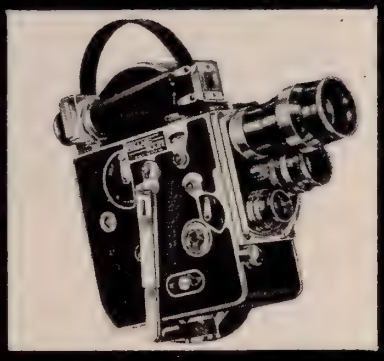


● Main interest of visitors in display section centered around new synchronizing gadget that keeps projector and recorder-reproducer in step for synchronized sound movies. Dow Garlock, at microphone, developed idea with Joe Wilson, seated at Garlock's left. Gadget will be marketed nationally.

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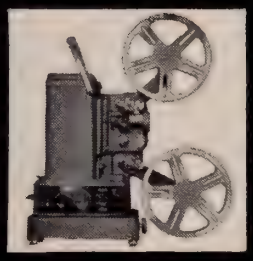
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Switar 12½mm (Normal) F1.5 ..... $160.42
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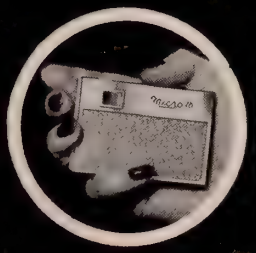
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American Legion—New York is Castle Films' 8mm. and 16mm. special release for the month which pictures all the highlights of one of the biggest conventions ever held by the American Legion when they virtually "took over" New York City late in August. Castle Films cameramen covered every exciting spectacle angle of the jamboree to make this home movie record for veterans who were there and for those who were unable to attend. Subject is available at all photo dealers in two 8mm. and three 16mm. editions, including 16mm. sound.



The Crystal Ball, 8 reels, 16mm. sound, is a major company production based on a sprightly yarn about crystal gazing and clairvoyance, filled with comedy, romance and adventure. Co-starred are Paulette Goddard and Ray Milland, supported by an excellent cast of popular players. Subject is available from Commonwealth Pictures Corp., 729 Seventh Ave., New York City 19.

Peter Rabbit is a story known to all —young and old. Hollywood Vue-Tone Films, Inc., 6000 Sunset Blvd., Hollywood, brings this story to the screen through a series of sixteen 2x2 colored slides synchronized with a double faced 10-inch record that reveals the story in narration, sound effects and sprightly music. Here is something new to be recommended for slide fans, schools and groups seeking new and novel entertainment. Complete in colorful album including slides and record, subject sells for $4.85 and is generally available from photo dealers and record stores.

Hillbilly Holiday is one of a new series of one reel musical film reviews offered by Official Films, Inc., 25 West 45th St., New York City. Each reel is



a novel three-in-one entertainment feature, a combination of three star-studded Soundie shows. *Hillbilly Holiday* offers "My Darling Clementine" with The Fashionaires, "Martins and The Coys" with the Jesters, and "Hillbilly Holiday" with Chuck Palmer and The Rangers. New series comprises 12 subjects which sell for $17.50 each.



Tangier is an 8reel melodrama produced by Universal pictures, now available in 16mm. sound. Maria Montez, Preston Foster, Louise Albritton, Kent Taylor and Sabu take part in this mystery film in which a group of international agents tangle in what becomes high screen adventure. Subject will be available for substandard exhibition after September 8, 1947 from United World Films, Inc., Rockefeller Center, New York City.



The Frontiersman is a corking Hopalong Cassidy picture starring William Boyd, Russell Hayden, Evalyn Venable and Gabby Hayes with the added attraction of the St. Brendan Boys' choir who sing five old favorite melodies in the picture. Story has to do with Boyd rescuing Evalyn Venable, a new school teacher come to a wild west town, from the wiles of a slick western outlaw. Boyd and his men capture the outlaw and Evalyn returns home to Boston, with Boyd now her steadfast friend. Subject is available from Astor Pictures Corp., 130 W. 46th St., New York City.



Albany Plan is a re-enactment, in costume, setting and characterizations of Benjamin Franklin's Albany Congress held by representatives of the American Colonies in 1754 for the purpose of treating with the six Indian Nations and concerting a scheme for a general union of the colonies for common defense against a brewing French war. Subject is one reel, 16mm. sound, black and white, and lists for $45.00 per print. Distributor is Academic Film Co. Inc., 113 West 42nd St., New York 18, N. Y.

Girl On the Spot 7 reels; rental. A Universal production, released by United World Films, Inc., Rockefeller Center, New York 20. A mystery with music, in which 11 Gilbert and Sullivan tunes are heard. Audience is let in on secret as young singer is falsely suspected, until real criminal is caught.



Young and Willing, 9 reels, 16mm. sound, is a major company production which pictures the madcap experiences of six young stage aspirants who scheme by hook or crook to have their talent recognized by a stage producer. Its gay, wacky, and wonderfully entertaining. Starred are William Holden, Eddie Bracken, Susan Hayward, and Robert Benchley. Distributor is Commonwealth Pictures Corp., 729 Seventh Ave., New York 19, N. Y.



Spills and Thrills is Castle Films' latest thrill film for 8mm. and 16mm. projectors. Airplanes deliberately crashed into houses to provide a climax to this film spectacle which also includes many exciting scenes which have sure-fire elements of comedy. It's a hair-raiser for any audience and a must for home movie film libraries. Photo dealers have this new Castle movie in two 8mm. and three 16mm. editions, including a 16-mm. sound version. Castle Films, Division of United World Films, Inc., is distributor.

Salt Water Wonderland, 1 reel, 16-mm., pictures under-sea life on a coral reef filmed in color and sound at the Marine Studios, Marineland, Florida. Scenes included show the chameleon-like quality of the octopus, the feeding of a sea anemone, many of the strange and beautiful fish of the sub-tropics, and, for action, the acrobatics of the porpoise at dinner time. Distributor is Hawley-Lord, Inc., 61 West 56th St., New York City 19.

NOTICE!

to readers competing in
HOME MOVIES' 1947 ANNUAL AMATEUR CONTEST

Less than 30 days remain to enter your films!

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- Entries limited to amateur-made 8mm. and 16mm. films, sound and silent.
- Contestants must pay transportation of films both ways.
- All entries should be titled—at least with main and end titles.
- No entries will be considered which have previously won awards in national contests. (This excludes club contests, of course.)
- Both reels and cans must bear contestant's name and address.
- Grading of sound films include both discs and sound on film.
- List equipment used in making film.
- Films will be classified by the judges according to the category in which they are to compete, unless otherwise specified by entrant.

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HOME MOVIES

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Movie Analysis . . .

• *Continued from Page 567*

as the ship strikes the mine; we see the ship sinking but instead of it being shown realistically we see it as in a dream.

The screen is covered with water as though the camera were shooting right into the ocean. The ship is seen floating down to the ocean floor and interspersed are shots of Robert Ryan helplessly floating downward through the water. The *effect* of drowning is thereby admirably conveyed to the audience.

Then we see Ryan on the ocean bottom walking towards a girl in flowing robes. Just as they are about to meet, an explosion occurs. The dream is ended and we then see Ryan tossing about in bed again.

Those who see this sequence on the screen will undoubtedly find it very exciting. Serious movie amateurs will also wonder how the effects were achieved. Actually, there wasn't an effect in this sequence that the amateur can not do with his regular movie equipment. The whirling water effect with which the sequence opened can be duplicated by filling a round tub with water, placing the camera directly above, and shooting downward to center of the tub. Someone swirling the edge of the water will create the desired whirlpool effect which should be photographed slightly out of focus to get the desired blurred result. A single spotlight hitting the water at an angle will create sparkling highlights that will augment

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

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BIRMINGHAM
- Evans Motion Picture Co. 2107 Fifth Ave. North (3)
- Wilfred Naylor 1907 Fifth Ave. North (1)

ARIZONA

PHOENIX
- Movie Center 706 North First St.

CALIFORNIA

HOLLYWOOD
- Camera Craft 6764 Lexington Ave. HE-0443
- Castle's, Inc. 5129 Vine St. GL-5101
- Leader 16mm. Film Library 4336 Sunset Blvd.
- Louis Weiss and Co. 4336 Sunset Blvd.

LONG BEACH
- Tate Camera Shop 2819 East Anaheim St.

LOS ANGELES
- Films Incorporated 1709 West Eighth St.
- Hollywood Movie Supply 4279 Crenshaw (Zone 13)
- Ralke Company 829 South Flower St. (14)

GEORGIA

DECATUR
- Popular Pictures Company P. O. Box 223

IDAHO

BOISE
- Idaho Library of Visual Education 811 Rossi St.
- Williams Photo Service 1007 Main St.

ILLINOIS

BERWYN
- Colonial Camera Shop 6906 Windsor Ave.

CHICAGO
- Bolotin Camera Exchange 729 West Roosevelt Road (7)
- Films Incorporated 64 East Lake St.
- Ideal Pictures Corp. 28-34 East Eighth St.
- Zenith Cinema Service 3252 Foster Ave. (25)

MARYLAND

BALTIMORE
- Stark Films 537 North Howard St. (1)

MASSACHUSETTS

BOSTON
- Don Elder's Film Library 739 Boylston St., Dept HM
- Claus Gelotte, Inc., Camera Stores 284 Boylston St., opposite Public Gardens
- Frank Lane & Co. 5 Little Bldg.
- Wholesome Film Service, Inc. 20 Melrose St.

BROCKTON
- Iris Pharmacy 238 Main St.

QUINCY
- Stanley-Winthrop's, Inc. 90 Washington St.

MICHIGAN

DETROIT
- Detroit Camera Shop 325 State Street

ROYAL OAK
- Hy-Wilde Camera Shop 1029 South Washington at Harrison Ave.

NEW JERSEY

ELIZABETH
- Elizabeth Photo Supply & Service 106 Franklin St. (1)

PASSAIC
- The No-Wat-Ka Co. 257 Main Ave.

ROSELLE PARK
- Union County Film Service 130 Chestnut St.

NEW YORK

ALBANY
- Hallenbeck & Riley 562 Broadway (7)

BROOKLYN
- Reed & Reed Distributors, Inc. 7508 Third Ave. (9)

NEW YORK CITY
- Commonwealth Pictures Corp. 729 Seventh Ave.
- Films Incorporated 330 West 42nd St.
- Haber & Fink, Inc. 12-14 Warren St.

NEW YORK (Cont'd.)

- Institutional Cinema Service, Inc. 1560 Broadway (19)
- King Coles Sound Service 340 Third Ave (Zone 10)
- Medo Photo Supply 15 West 47th St.
- Mogull's Films & Camera Exchange, Inc. 55 West 48th St. (Radio City)
- National Cinema Service 69 Day St.
- Nu Art Films, Inc. 145 West 45th St.

OHIO

CLEVELAND
- Cineshop Film Service 3483 Lee Road
- Foto Center, Inc. 10014 St. Clair Ave.

DAYTON
- Dayton Film (8-16) Rental Libraries 2227 Hepburn Ave.

OREGON

PORTLAND
- Films Incorporated 314 S.W. Ninth Ave.

PENNSYLVANIA

ALLENTOWN
- James A. Peters 41 South Fourth St.

PHILADELPHIA
- Ted Kruger 233 East Rockland St.

TENNESSEE

CHATTANOOGA
- Grady Young Co. 108 West Eighth St. (2)

VIRGINIA

NORFOLK
- Tidewater Movie Service 218 West 38th St. (8)

WEST VIRGINIA

CHARLESTON
- Elmer B. Simpson 816 West Virginia St. (2)

WISCONSIN

MILWAUKEE
- Movie Mart 4815 West Burleigh St.

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the desired eerie swirling water effect.

The ship, seen in long shot, and the floating mine, seen in close-up in the picture, were both models placed in a studio tank of oil slicked water; something that you can also duplicate at home.

The explosion of the ship was faked. You could get this same effect by photographing an explosion and editing it, at the right moment, between shots of the floating mine and the ship.

The scenes of the boat sinking and Ryan drowning are multiple exposures. First, the water was photographed, then the ship was photographed, then Ryan. These three shots were then printed together in the studio laboratory. However, the amateur could do all this "in his camera" as follows:

First, photograph the water. Then, wind back the film for shot of the boat. To get the effect of the boat dropping, place the camera overhead, as on an animating stand. Place the boat model on the table below and cover the table with a black cloth. Attach a black string to the boat. As the camera shoots, pull the string and slowly draw the boat from one edge of the camera field to the other. Shooting this in slow motion will aid in getting a smoother and more fluid effect.

The drowning scene can be shot in a similar manner. After photographing the water, wind back the film, then have the player stand against a black backdrop. In slow motion, with camera in close-up and focused at close range, have him slowly collapse toward the ground.

Or, instead, start shooting at player's feet and slowly tilt the camera upward towards his head. Since there is no background to serve as a reference, the audience will assume that he is dropping and will not realize that he was standing still and that the camera was moving. To simulate the water ruffling player's clothes in the illusion of descent, a fan placed low and blowing upwards at his clothes will produce the desired effect when photographed in slow motion.

In the final scene of Robert Ryan and the girl walking on the ocean bottom, a large fan was used to make it appear as if they were actually pushing their way through the water. Again, a double exposure was used. First, the water was photographed; then, Ryan and the girl were photographed on the beach, in slow motion, with a strong wind ruffling their clothes. The explosion that separates them was also simulated as in the boat explosion shot mentioned above.

Shooting in slow motion adds a lot to the effect of a dream sequence. However, in dreams, while the action is usually fluid as in slow motion photography, it is rarely slowly paced. Usually there is a continual change of images, fresh

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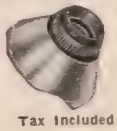
Eastman Model 25

Cut-away view shows end of lens, which slips over standard lens.



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action and new incidents. This is admirably achieved in the dream sequence for this film. The whole sequence of the ship being blown up, of the drowning, and the walking on the ocean botton only takes a few minutes of screen time. A very quick pace, with continual change of imagery, was maintained.

This achievement of telling a great deal with only a little film is an excellent example for the amateur to study. Economy in film footage means more than a saving in money; it also means that you have edited your film down to its essentials so that not one second of screen time is wasted.

Another effect in *Woman on the Beach* of interest to the movie amateur is the unique treatment given the opening titles. Instead of the usual, straightforward presentation of credits, the titles were double exposed against shots of waves washing up on a beach. As a wave crosses the screen, the title is simultaneously wiped off and as the water recedes a freseh title is wiped on. This, too, the amateur can duplicate by the use of the wipe and double exposure.

Magnetic Tape For Sound Movies . . .

• *Continued from Page 555*

minutes before threading in the film. This warm-up period would prevent a possible subnormal speed at the beginning.

I appointed an assistant to mark after each scene number on the new script the exact time as I read it from the clock, when each consecutive scene appeared on the screen. I set the clock at 00.00, that is zero minutes and zero seconds and let it run to (00.30) before starting the projector on the first scene to allow 30 seconds for introductory music and titles. The assistant writes 00.30 after the number identifying the first scene. The second scene flashes on the screen and I call 43 to my assistant who writes 00.43 after the second scene number. The third scene may be one-ten 01.10, etc. When the projection of the film was finished I had an accurate time record of the entire picture plus a definite outline for the commentary.

It takes a lot of time and an equal amount of thought and research to finally prepare a comprehensive and lively script. Now that I had an exact record of the running time of each scene and sequence and full notes on the verbal information to be presented with it, I began the task of condensing the notes to the final narration, which must fit into the precise time periods outlined in the script. I found it necessary to make some minor rearrangements in the scenes and to add a scene or two from my reject pile to permit a satisfactory picture and commentary combination. This, of course, necessitated tedious corrections to the time record.

I made the final script in duplicate, with plenty of spacing for musical scoring and notes. It totaled a running time of thirty minutes, just enough to fill one reel of magnetic tape. The final layout of the script appeared as follows:

Time	Scene No.	Narration
		Music: Images
11:20	28	Brisk streams from melting ice high on the mountains converge into Cascade Canyon and race down to join the cool, clear water of Jenny Lake.
11:35	40	Glaciers that once flowed down the Canyon, ground out Lake Jenny at the foot of the towering Grand Teton.
11:57	41	And from Storm point high on the mountain we can look down on Jenny Lake and see the wooded moraine on the far side as it was pushed up by the glacial action, and in the distance the barren Jackson Hole.
12:15	42	No comment.
12.32	43	Continuing North around Jackson Lake the Tetons still loom impressively in the background.
		Music: London Again Suite
12:45	47	Miles of worthless lodgepole pine go past as we approach Yellowstone National Park.

It is sometimes very difficult to satisfactorily edit a film, particularly when the pictures have been merrily filmed here and there with no thought of continuity, as I had done. I have learned my lesson the hard way.

There is a lot that can be said in favor of writing the script and then filming the subject to fit it, however, in amateur pictures I believe it is more interesting not to be regimented to a rigid script. There will be unexpected and exciting incidents now and then that will make excellent story material The important factor in all cases, expected or unexpected, is to think of the stories and points to be covered and film the scenes to tell as much of it as practical. There is always plenty left for the commentary.

The selection of the music proved to be a task of some magnitude, as my knowledge of music was limited; but with the assistance of a helpful clerk in the music shop, and a few hours of

listening to stacks of records, I finally came out with a reasonably good supply of records.

It is desirable to select a musical theme which fits the mood of the general subject, and to repeat the theme, here and there, throughout the show. The audience soon learns to associate the theme with the subject, and either consciously or subconsciously recognizes it each time it is played. This creates a strong association with earlier parts of the presentation, and forms a feeling of familiarity and self participation in the activities portrayed.

My show covered a trip through the Rockies and it contained many peaceful mountain and wooded scenes, so I selected part of DeBussy's "Images" for my theme. To carry from one major sequence to another, I used Eric Coats' lively record "London Again Suite." "By the Tamarisk" filled in very nicely for quiet lakes and woded valleys. For more lively pictures, such as hot springs or mud pots, the "Daphnis et Chloe Suite No. 2" furnished some good background, along with the rumbling of the "Grand Canyon Suite" here and there, where geysers and devil springs were in action.

As the music was selected, I marked it on the script in red pencil to make it easily distinguishable from the commentary. It was so arranged that the theme music came in between each rec-

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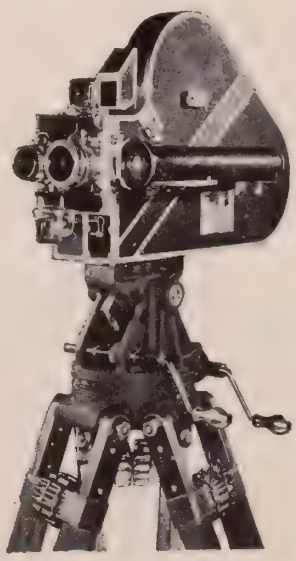


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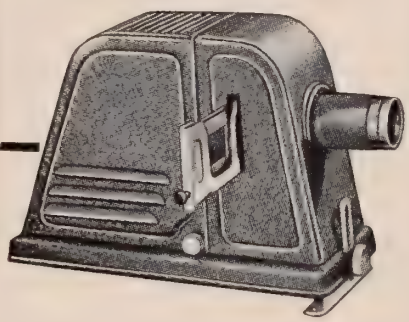
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ord change. This made it possible to leave the theme record on one turntable throughout the recording, permitting all record changes to be made on a second turntable. Sometimes the theme would be brought in just long enough to change the record on the second turntable, and again it might be left on for several minutes.

To record the sound I connected the pickups of the two phonograph turntables and one microphone through a three-channel mixing amplifier to the recording amplifier. The microphone was set up on a table some distance from the record playing turntables, but in such a manner that the turntable operator could see the commentator. This made it possible for the operator to observe the commentator's cues for music change, yet prevented the microphone from picking up miscellaneous noises caused by the record changes and feedback from the monitor speaker.

A remote control, which would attenuate the volume of the music from the two turntables, was set up at the microphone to permit the commentator to cut back the music level while talking. It was so arranged that the music could not be cut off entirely but would always linger in the background at low level.

The turntable operator had the duplicate copy of the script and changed the records as indicated, fading from one to another at a cue from the commentator.

I did my own narrating and after several practice runs succeeded in training my voice to record satisfactorily. I had previously checked my normal rate of speaking to determine the maximum length of commentary that could be allowed for any given scene or group of scenes. I ran through the entire script twice before the final recording to make certain that all possible stumbling points had been eliminated. I actually recorded it the second time and listened to the recording for rough spots in either the music or commentary.

Occasionally during the recording, we stumbled over the script or otherwise made an error, but it only meant going back to the beginning of the last commentary and starting again. The erroneous part was automatically erased. Of course, when an interruption of this kind occurred, it was necessary to reset the time clock to the beginning of the same scene and to start the clock and recorder simultaneously. There were a couple of rough spots in the finished recording, but these were corrected by recording the parts over on short pieces of tape and splicing them into the recording in place of the undesirable sections.

It is not necessary that the pictures and sound have extremely accurate synchronization for films of the kind described herein. I made no attempt to record sound effects that required accurate synchronization or to Accomplish lip synchronization. If the voltage supply is fairly constant, the projector and recorder will drift or vary in speed only slightly. However, there must be a means for quickly adjusting this drift if the sound and picture are to be kept in reasonable sync.

To compensate for drift, I fixed a compensating gadget on my projector which consists of two snap switches and two resistors. One switch cuts a resistor in in parallel with the projector motor control rheostat. It is operated when the picture appears on the screen to lag with the narration. The second switch cuts a resistor in in series with the projector motor rheostat and is operated when the picture appears to gain on the narration. The hookup of the switches and resistors is shown in the accompanying diagram. The resistors used in a hookup of this sort should be of such value as to vary motor speed only enough to slowly overcome the out of sync drift of the projector with the recorder. Resistor values may vary with different projectors.

Use of the compensating switches as well as the tape recorder is illustrated in the photos. The recorder is placed near the projector where it may be controlled by the projectionist. There are start marks on both the film and the tape recording. Both machines are started simultaneously. Thereafter, any drift on the part of the projector is quickly compensated (brought back to normal) by the operator controlling the switches. There are no added controls necessary for the tape recorder as the motor for this machine turns at constant speed.

Time-Lapse Photography . . .

• *Continued from Page 561*

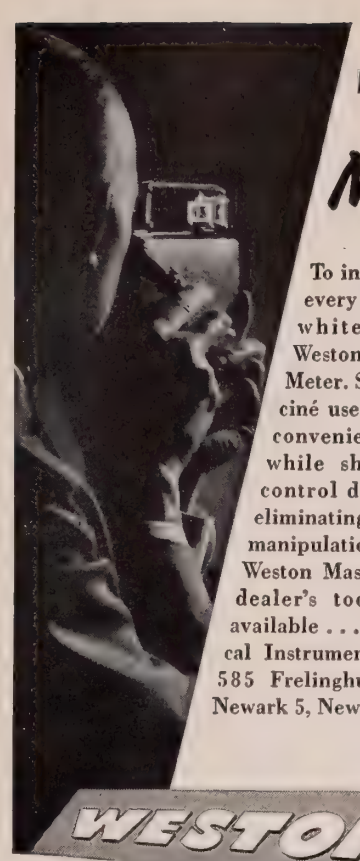
improvements and refinements for the automatic camera and light controls so that it not only operated the camera, lights, and daylight shutter but would also water the plants and adjust the camera upward as the plants grew taller.

By now everything seemed in readiness to go ahead and film pictures of all sorts of plants; but this brought up the problem of making the plants bloom, as many of them just refused to behave properly, or at least the way I wanted them to. For instance every picture I tried to make of an orchid blooming was returned by the processor as spoiled and replaced with a new roll of film plus a very polite

letter explaining that, in spite of all the precautions taken by the laboratory, my film seemed to have been spoiled in development. This soon became rather tiresome and upon investigation, the cause of the trouble proved to be the high humidity, necessary to grow orchids, affected the emulsion of the color film. But if the humidity were lowered to a point where it did not affect the film, it was found that the orchids wouldn't grow. Sealing the camera with waterproof tape was not sufficient to keep the moisture out, so a way of packing the camera with moisture absorbing chemicals was devised and proved entirely successful. This was just one of many problems encountered in trying to combine photography and horticulture that had to be worked out over long periods of time.

In observing the growth of plants, I noticed that the flowers and leaves always faced toward the prevailing light, also that the leaves noticeably drooped from lack of water, but would quickly revive when given a "drink." I always placed the camera so that the constant daylight came from behind and thus the flowers in facing the daylight would also be facing directly into the camera.

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the plants move in different directions for a special picture effect. To accomplish this I constructed special flower pots that would move around on wheels. In each pot was placed a small electric heating element and a water tube. A few more refinements on my timing contraption and everything was all set. The flower pots were pulled around on a track like an old-fashioned cable car. The heating elements were turned on at the proper time to wilt the leaves, and then the plants would be given just the proper amount of water to revive them again.

First a battery of lights would go on one side and then the other, to attract the leaves from side to side. Thus I was able to move the plants around a miniature stage and control both up and down motion and also the sideward motion of the leaves. It only remained to synchronize this motion with music. This sequence required five years to complete, including an interruption of two years while I was in the Navy. The picture resulting from this effort lasts but two minutes on the screen.

Oddly enough, my cine hobby accomplishments got me into the business of making movies quite unintentionally. Like many amateurs, I sought out the companionship of other movie amateurs and attended local cine club meetings. Within a short time, the enthusiasm of my friends convinced me that I had something that would grip the interest of other amateur photographers, garden enthusiasts and botanists. I decided to venture forth as a lecturer.

But when I visited the lecture booking bureaus, they dampened my enthusiasm considerably. They suggested that first I get a name and a following—break into newsprint first—and then come around and see them. Intsead, I worked up a leaflet offering my services as a lecturer over the name of the Midwest Lecture Bureau, and mailed it to a large list. The inquiries and contracts that followed from schools, colleges, garden clubs, etc., were overwhelming. I took three weeks of my vacation early last spring and talked and showed my time-lapse pictures 24 times between Florida and Chicago. Since then, I have given a score of other lectures in and around Chicago on my weekly afternoons off from the bank where I am employed.

Last summer I made a series of experiments, using various weed killers and other similar chemical products now on the market, and filmed them via the time-lapse method to show comparison of the results side by side as the various reactions took place. Word of mouth reports of these movies stimulated the first, totally unexpected inquiries from businessmen. One of the largest firms marketing a weed killer product consulted me about making a film on weed control, and on lawn fertilization and on the effects of various treatments upon grass leaf and root development — all natural subjects for time-lapse photography.

The company stated they were particularly interested in obtaining movies of root development, that others had tried this but had been stymied by the fact that such action takes place underground. I explained that I already had equipment which solves this problem and that I had made movies of this very subject. The equipment consists of a growing-box with a glass front that slopes inward. The roots of the plant, as they grow, reach the glass plate, then develop along it. An opaque side, hinged at the bottom, excludes light most of the time from roots exposed through the glass, but is momentarily lowered automatically when an exposure is to be made with the camera.

This apparatus, of course, is only part of the very elaborate set-up which I have developed and built over a period of time. As one of the accompanying pictures shows, my present laboratory, especially built to supply the demands for time-lapse films for business, includes a battery of 12 Bell & Howell 16mm. Filmo cameras, each mounted on a miniature camera dolly that moves forward or backward from subject during the growth cycle. The tilt-pan mechanism, too, also is subject to gradual adjustment to keep the camera properly focused on plant subjects as they grow taller. Automatic electric controls do most of the work. Then turn the lights off and on for an exposure, operate shutters over the laboratory windows to exclude daylight for the instant during exposure, then re-open the shutters to re-admit sunlight necessary for the plants' growth. Timing devices, housed in panels and cabinets pictured at beginning of this article, set the movie cameras in motion for a single frame exposure at several predetermined intervals. A set of six wall-type sockets alongside each camera offers six different time-lapse periods on their circuits. To change the exposure interval for any one of the cameras, I merely shift the plug of the power line leading to the camera motor into another receptacle on the power line. Thus I can increase the exposure cycle as a plant matures and the budding interval approaches. For instance, photographing growth of the plant might call for exposures at five-minute intervals. But from the moment the bud begins to develop into a full blown blossom, this faster action would require filming at three-minutes intervals.

I intend to devote most of my movie

making activities in the future in developing still better methods for time-lapse photography. It seems to me there is a great field for research through time-lapse study, not only in biology but botany, medicine, chemistry and other branches of industry. Among business firms which have already expressed interest in my filming methods are two large fertilizer manufacturers; a major chemical corporation which has contracted for films that will show how and when oil sprays are best applied to plants for killing insects in the egg stage; a lumber company which desires a film that will show exactly what takes place microscopically when lumber is air-dried and kiln-dried; and a prominent maker of farm equipment exploring the possibility of time-lapse movies as public relations stimulants.

Right Angles . . .

• *Continued from Page 567*

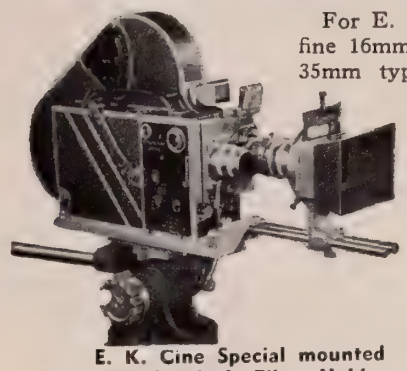
ably sure that he is not ruining the scene. Above all, there should be a *reason* for the angle of the picture. We should not make angle shots haphazardly. We must not only plan the angle of the scene, but know why we planned it that way. By being discriminating before we attempt to slant the camera, we will be sure that our angle is going to add to composition and not spoil it.

Remember that shooting a picture on an angle does not necessarily mean tilting the camera. *You* must be looking up or down at the scene, not simply pointing the camera up or down. Even the novice movie-maker realizes that slanting or tilting the camera without also shifting its position will produce distorted images, especially in pictures of subjects of highly defined vertical or horizontal lines.

Although at times it may seem to be too much trouble, you will probably soon get into the habit of pausing before you film a commonplace scene and asking yourself, "Will a new angle improve this picture?" Then, all of the vast opportunities for originality in angles will present themselves. A slight elevation or depression in the ground, a box or tree stump, an automobile's running-board, or merely a crouched position may suggest methods of employing an unusual angle that will add beauty to a scene. The alert amateur will find new and clever ways to produce these effects with each new reel.

There are many methods of camera angling, and just as many reasons for doing it. Don't shoot on angles unnecessarily, and don't try to become "artistic" and overdo angle work. Every scene can't be angled, and *every* scene never should be, but don't neglect the possibilities of some new angles. They may add new zest to your films.

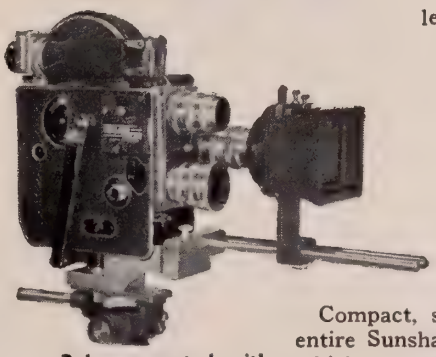
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★★GOD'S COUNTRY, 400 ft. 16mm. Kodachrome by D. A. Nungester, Denver, Colorado, is a travelog of the Grand Teton and Jackson Hole country. Swell scenic shots are marred by unsteady camera and out of focus telephoto lens. More carefully planned in advance, better continuity could have resulted which would offset defects in photography.

★

★★★THE EGG AND I, 175 ft. 8mm. Kodachrome by Clifford M. Moser, Los Angeles, Calif., is a photoplaylet that has its inspiration in current best seller by same name. Pictured is experiences of woman who also raises chickens, dreams of being smothered by avalanche of eggs, then wakes up to discover dream caused by reading the book, "The Egg And I," which she promptly tosses in wastebasket. Photography, continuity and editing are exceptionally good. Titling is tops.

★

★★CAMPING MEMORIES, 175 ft. 8mm. Kodachrome by Wesley Burgess and Phil Chamberlain, Dallas, Texas, is filmers' first attempt at a continuity picture. Film is a record of a Boy Scouts encampment, showing the usual activities of hiking, swimming, sports activities, etc. Unsteady camera and too rapid panning detract from the photography, and lack of experience in titling made the captions rather illegible on the screen. An 8mm. Keystone camera was used. Titles were shot with aid of a Titleer.

★

★★★CLOSEUPS IN KODACHROME, 100 ft. 8mm. Kodachrome by William L. Lucas, is an extremely interesting innovation in movie filming certain to be taken up by other cineamateurs. Picture comprises a series of closeups of odd and interesting subjects, made more interesting by ultra-closeup photography. Excellent titles round out this fine picture with a promising future. Camera used was a Revere with f/3.5 lens augmented by 5½-inch supplementary lens. Picture was prizewinner in recent Peoria Cinema Club contest.

★

★★CLEANUP, 125 ft. 16mm. Kodachrome by Felix S. Pollak, shows skillful use of masks and double-exposure technique in picturing a little girl and her doll house. The child daydreams, wishes she could live in the tiny house with her dolls. Thereafter, she is shown, by split stage cinematography, eating at same table with dolls, etc. Photography, editing and titling are excellent. A little more care in planning the picture would have netted a 3-star movie. Camera employed was a Ciné Special with one-inch f/1.9 and 15mm. f/2.7 lenses.

★

★★CHRISTMAS, 1946, 100 ft. 8mm. Kodachrome by Wesley W. Burgess, Dallas, Texas, is a general record of family doings on Christmas, beginning with wrapping of gifts, and then opening them on Christmas eve. Ample footage is devoted to each member of the family. However, unsteady camera and tendency to pan back and forth on a scene marred the photography. Camera used was an 8mm. Keystone with f/2.5 lens.

★

★★★WHAT IS IT?— 100 ft. 16mm. monochrome, by Robert C. Davis, Kansas City, Mo., is an experimental exercise with extension tubes, picturing textures in extreme closeup. Such materials as salt, bread, leaves, nylon hose, coffee grounds, book edges, etc., are shown highly magnified, then later identified in medium closeup shots. Idea is similar to quiz feature appearing currently in the Ford Times magazine. Camera used was a 16mm. Bolex with one-inch lens and ¼", ½", ¾" and 1" extension tubes.

★

★★SPORTS HIGHLIGHTS OF 1947, 200 ft. 8mm. Kodachrome by E. Walter Dillon, Columbus, Ohio, comprises miscellaneous shots of various sports events edited into sequences and preceded by explanatory titles. Inconsistent exposure marks a great deal of the photography. Editing and titling are generally good. Camera used was an Eastman model 60 with f/1.9 lens.

★

★★★SHOWING UP FATHER, 200 ft. 8mm. Kodachrome, by O. L. Tapp, Salt Lake City, Utah. Here is a potential Movie of the Month that boasts excellent titling and an interesting continuity that is hampered only by underexposure in many scenes. Story concerns

a lad who prevails upon his dad to help him build a model aeroplane. Dad becomes so interested in its construction, he monopoloizes the project. Finally the boy buys another kit, builds a power model plane behind locked doors. Closing scenes show him and his father flying it. Camera used was a Bolex H-8 with f/1.9 and f/2.5 regular lenses and an f/1.9 1½-inch telephoto. Titles were executed on a home-made titler, using block letters.

★

★★★**ODDITIES**, 350 ft. 16mm. Kodachrome, by George Kirstein, Bronx, N. Y., is a movie review of a number of odd and interesting objects and places, presented in interestingly filmed sequences and with specially prepared commentary that is read as picture is projected. The continuity idea is excellent. Photography and editing is above par and the titling is tops. Camera used was a Ciné Special.

★

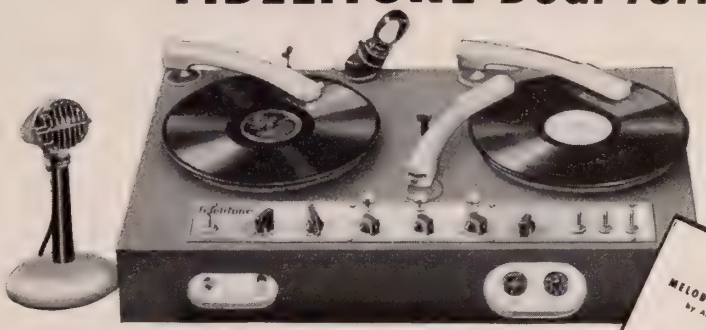
★★**MOODS ETERNAL**, 300 ft. 16mm. Kodachrome and monochrome, was filmed by George Kirstein, Bronx, N. Y. It comprises a miscellaneous collection of scenic shots, edited to display various moods of Nature impelled by the seasons. Pictorially it is too static, needs some element of action. The descriptive titles are excellent. A Ciné Special and Model 5 Victor were used in shooting the scenes.

The General's Choice ..

• *Continued from Page 572*

was re-routed to Australia. This was on December 2, 1943. Two weeks later, he was taking part with the 1st Marine combat division that hit Guadalcanal and Tarawa. Faillace was seeing real action now, and had his 16mm. and 35-mm. newsreel cameras in action almost every minute. He filmed the invasion of Cape Gloucester and New Britain on Christmas Day, 1943. Late that day he was able to ship out for the U. S., the "scoop" action pictures he had made under fire. The excellent photographic quality of these pictures and the photographic skill they demonstrated, soon won for Faillace additional promotion and high commendation which brought him in contact with Gen. MacArthur.

He was selected to go in with MacArthur's men on the first major invasion of the Admiralty Islands. The results of his picture making here won him high personal praise from the General. But it was Faillace's idea of coupling still camera with his movie camera, in order to get still and moving pictures of action, that attracted General MacArthur who had him assigned to his staff as his personal photographer. In all, Faillace made eight major landings and accompanied General MacAr-

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thur on the official occupation of Japan.

Faillace used mostly a Bell & Howell 70-DA 16mm. camera with 3 lenses in turret, plus an Eyemo for 35mm. shots. When possible, he shot as much 16mm. film on his own as time and conditions would allow. In all, he exposed over 8000 feet of his own 16mm. Kodachrome during the two years he spent overseas. At times he had to pay as much as $40.00 per roll for color film. His personal filming was done with his own camera which he had brought overseas, along with 4000 feet of Kodachrome, a supply which was augmented by frequent shipments from his wife in the States. These movies, edited and titled, are the pictures Faillace shows on his lecture tour.

Faillace has returned to Los Angeles, making that city his permanent home. He has re-joined the Los Angeles Cinema Club and serves on its contest committee. His plans for the future call for another world tour to get still and moving pictures for a new lecture series that will undoubtedly add new laurels for Gae Faillace, the most decorated combat cinematographer to see action in the Pacific.

Eye-To-Eye With Your Camera . . .

• *Continued from Page 558*

tion of your enclosed guides will save much footage which otherwise might return unusable. For the more ambitious amateur, and the professional, there is the exposure meter which offers a greater amount of control over changing light conditions.

Regardless of the reader's particular choice of appraising exposures, he will do well to learn to judge the intensity of light and the correct diaphragm opening for average light conditions without having a guide or meter. Thru such practice, he will not come to lean too greatly on mechanical aids, for there may come a time when he will be caught with no other means of obtaining exposure than his own personal judgment. So, when working with a guide or meter, first make a guess and then check for accuracy. Choosing the correct exposure is but one of the many things which is quite apt to give trouble if we, as photographers, fail to visualize a subject as it will be seen and photographed by our camera's eye.

In most cases, the amateur will be working out of doors with the camera lens stopped down. Therefore, if it is a fixed focus lens, the desired sharpness and depth of focus will be obtained. However, where the camera is equipped with a lens which must be corrected for focus before each exposure, you will do well to measure the distance between lens and subject first, for if the subject is out of focus, your processed roll of film will be worthless. A lens which must be adjusted for correct focus by the photographer is not to be looked upon as a burden but rather a desirable piece of equipment. Through its use, maximum sharpness may be held in the subject while the background is allowed to go completely "out." Thus, separation and a definite accent is placed on the subject. One cannot devote too much attention to the correct *focusing* of the camera's eye.

Top Hollywood photographers know the importance of learning to substitute the eye of their camera for the two of theirs'. Their success, or failure, in the professional field depends upon the over-all simplicity with which their finished scenes appear on theatre screens. No matter how complicated the original filming procedure may have been, the finished product has been freed of all distracting objects. The important portion of the scene or the subject almost "smacks" the audience in the face with compelling attention.

During your own filming ventures, there will be many occasions when it will be necessary to do away with certain distracting objects. When we look into a scene which we plan to photograph, our eyes focus upon the strongest portion. We are not greatly annoyed by the surrounding objects. Our camera's eye must be corrected for that particular scene. We can improve composition by either removing the distracting objects or selecting the best possible filming position, or both.

Though we may not realize it, when we watch a movie from the screen, professional or amateur, our eyes tend to enter the scene at that point which entered the center of the camera's eye at the time of filming. Let us say we wish to photograph the entire length of a subject's body with definite accent upon the hands. This often becomes necessary when filming action scenes. We can assure ourselves, with reasonably certainty, that the attention of our audience will be directed to the hands by extending a common tape measure from the camera's eye to the subject's hands before shooting. Then, by adjusting the tilt or height of our camera until the lens is in direct alignment with the hands, we will have obtained the desired entry into our scene.

Do not overlook the importance of close-ups. They should maintain a definite place in your movie making. Through their wise use any audience will have no other choice but to meet

the screen's demand for attention. There are several types of close-ups. You may move in to include the subject's head and shoulders or you may choose to photograph only one of his eyes. However, such a decision depends upon your own choice at that particular moment of filming, and the importance of the subject being photographed.

As in the case of all other things, close-ups can be carried to an extreme. Generally, I do not go for rules as rules where photography is concerned for, too often, they have to be broken. However, let us make an exception in this case by saying a good rule to follow is to open a particular scene by an introductory long shot, followed by a medium shot and arriving at our climax with a close-up. In doing so, we will have provided an optical path through which our audience's attention may travel toward the main subject.

Before exposing your next roll of film, examine your previous work. More than likely, you will find some scenes where you and your camera failed to see "eye to eye." Then when you find yourself out on another filming trip, take a few minutes to study your subject material before pressing your camera release. Close one of your eyes and select the best shooting position. Check the intensity of your light source. Be certain of your focus. If you do develop this sort of a check-off list you will be able to safely leave the rest up to your camera's eye. It is important that you and your camera work as one. Learning to substitute the eye of your camera for the two of yours takes a great amount of thought and time on your part—but it really pays off in greatly improved movies.

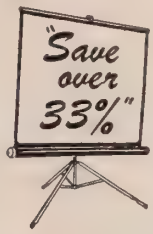
Tricks With Mirrors...

• *Continued from Page 557*

run through the camera twice. Since the reflected image will only be about one-twelfth as bright as the direct image, it may be necessary to illuminate the ghost a little more brightly than the characters in the direct shot, if it is desired to have the ghost image fairly strong. A little visual inspection through the glass will soon tell what it needed in this respect.

For highest quality work, it would be desirable to use a glass plate with a lower-reflectance coating applied to the surface away from the camera. This would almost completely suppress the double image reflected from the back of the plate, resulting in a crisper, cleaner image. Such a plate would be fairly expensive, but not unreasonably so, and could be obtained from any of the companies applying low-reflectance coatings. Such a plate would only reflect 4% of the incident light instead

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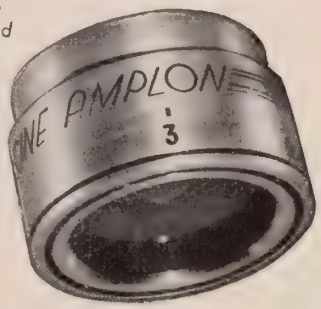
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of 8%, so the ghost would have to be more brightly lit for the equivalent effect.

In making these one-shot superimposition effects, it should not be overlooked that we can make the ghost fade in or fade out if we have the lamps which illuminate him on a dimmer or rheostat. By bringing the lights up gradually, the ghost will appear out of nowhere, and by slowly dimming them down he will disappear in the same way.

Also, the ghost may be faded in and out even more easily if a polarizing filter is available. It may be necessary to experiment a bit to find the best angle for the glass, but an angle can be found at which the ghost can be completely extinguished by simply rotating the polarizing screen.

Use of Several Glass Plates: If we want not one but several ghosts, novel effects may be obtained by using two, three, or more, plates of glass hinged together along one edge and spread out at the other like the pages of a book. The position and angles of the reflected images can be varied considerably by altering the space between the glass plates. All glass used for such purposes must be scrupulously clean since the slightest fingerprint or dirty area will show up unpleasantly in the final picture.

Use of the Magic Mirror: In making shots with parallel mirrors, we are rigidly limited in our choice of angles by the necessity of shooting around one edge of the mirror. A somewhat better procedure, therefore, is to use one regular mirror and one "magic mirror" of the half-silvered type.

The magic mirror, familiar to most people, is of the type which acts as a mirror from the illuminated side and is transparent from the unlighted side. The coating on this type of mirror is so thin that the reflected and transmitted images are about equal in intensity. Such mirrors are available from practically any of the companies doing aluminizing and lens coating, and are not excessively expensive in moderate sizes.

In this case, the magic mirror is placed parallel with the normal mirror, with the subject between the two, and the camera then shoots *through* the magic mirror. The camera is shielded from any strong light so that the camera side of the magic mirror is relatively dark. This gives complete freedom in choosing our camera viewpoint and can produce some startling multiple-image effects.

The experimenter who decides to silver his own mirrors chemically can produce magic mirrors by cutting the time so as to deposit a very thin coating of silver. This is most conveniently done in a glass tray with a light-box underneath so that the thickness of coating may be estimated without constantly removing the glass from the solution, which may be harmful.

Mirror and Glass in Combination: Montage shots, showing the same person from different angles and at different distances, which would usually be made by multiple exposure, can be made while running the film through the camera only once if we employ a thin plate of glass and one or more mirrors in suitable combination.

The glass plate is placed before the camera, just as for the ghost effect, turned so as to pick up a reflection from the side. Then a mirror is placed so that it reflects a side view of the subject into the glass plate. The angle of this second image will of course be different, and since the reflected image travels over a longer path than the direct image, it will appear to be made at a greater distance. To enhance the difference of angle and distance, two mirrors are used; as shown in one of the illustrations. It would also be possible to have two mirrors, each reflecting an independent image into the same glass plate, or one mirror and two glass plates at different angles, or two mirrors and two glass plates. The possible combinations are unlimited.

Here again the reflected images will be weaker than the direct image, and if it is desired to have them of equal strength, the use of a magic mirror instead of the glass plate will have the necessary effect.

Camouflaged Mirror Over Lens: Occasionally, there is a quite legitimate need for a shot made without the knowledge of the subject. One of the best ways to do this is to mount a small first-surface mirror at 45 degrees over the front of the lens. The most convincing way to do this is to make up a dummy lens mount to slip over the regular lens. This dummy mount has the mirror inside it at the correct angle, and a hole in the side large enough to allow the mirror to pick up the desired image. On the front is placed a dummy lens—a spectacle lens or cheap magnifier—to make it look authentic.

When photographing travel shots and the like, a constant problem is the individual or individuals who insist on looking into the lens. Another problem is created by obstreperous children who insist on crowding into the foreground of every scene. Such bystanders are neatly fooled by the use of the dummy lens. Of course, since there is only one reflection, everything will be reversed from left to right, and the film will have to be turned over, but this is often a small price to pay for a little 'privacy'.

Multiple Kaleidoscope Shots: Another old device still capable of good service is the kaleidoscope—another means of obtaining multiple images at a single exposure. A kaleidoscope is easily made, using a cardboard tube, a few strips of

mirror and a bit of plastic wood. The strips of mirror are placed around the inside of the cardboard tube, and the space behind each is filled in with plastic wood. The tube is then simply fitted over the lens and will give as many extra images as there are mirrors. If the tube is arranged to rotate during the shot, the added images will float around the central image, creating some extremely effective montage shots.

Novel Lightings With Mirrors: Although not properly trick photography, it should not be forgotten that odd effects may occasionally be obtained by the use of lighting effects created with mirrors. A rotating ball, covered on the surface with small pieces of mirror glass, will throw hundreds of moving points of light on the subject when a spotlight is aimed at it.

In the same way, we may partially cover the face of a mirror with various opaque or nearly transparent objects, aim a spotlight at it, then reflect the resulting pattern of light into the scene.

The subject of mirrors for Special Effects is nearly inexhaustible, and what has been said here merely suggests a few of the simpler possibilities. Many of the tricks described here could be used in combination with each other, yielding new effects. For example, the mirror split-screen set-up could be combined with a second mirror which would reflect a side view of the subject into the first mirror so that the split-screen shot would consist of two different angles and distances of the same subject. In the same way, the mirror wipe could be combined with a second mirror, or a second and third, so that the wipe would be from one angle of the subject to another angle. The possibilities are limited only by the experimenter's ingenuity and resources.

Beginner's Movies Need Titles, Too . . .

• *Continued from Page 553*

the family albums of yesterday, and titles certainly will help future audiences to reminisce carefully preserved family reels. Many families today are taking movies for just this purpose.

Another good reason for titles is to fill the gaps that come between different scenes about different subjects in the same reel. Most filmers take movies when they can, and there are breaks in the continuity of many films. Titles help both to bridge and explain these gaps.

The real inducement that title making holds for the amateur is that titles, besides being helpful, are really fun to make, and can add new interest to films as well. Many movie equipment dealers offer inexpensive titling service. These will make your titles for you, and perhaps you would expect some to do a better job. However, you can do many things that titling services will not do, with or without the aid of a special titling device. Consider some of the ideas presented in the following paragraphs and visualize the improvement clever titles can make in your movies.

If you are planning to title all of your films, the best thing to do would be to purchase a titler made for your particular camera. This device, in which the camera rests in a position which focuses it through a special lens onto a small frame, offers the easiest way to film your own titles. Cards upon which the titles are written are placed in the title frame and photographed as easily as shooting pictures. Some titlers are equipped with scroll attachments so that moving titles may be made. This is probably old stuff to most movie amateurs, but there may be some readers who have never investigated the convenience of a titler in their home movie outfit.

In a titler, the titles can be made in varied ways. If there is someone in the family with artistic ability, title cards may be lettered in any style that pleases the cameraman, and may also be simply illustrated in the background or in one corner. Illustrated titles are also easily made by clipping appropriate pictures from newspapers and magazines, and at times the printing for the titles can be secured in the same way. If you are not inclined to either of these methods, ordinary typewriter printing makes satisfactory titles.

With a bit of ingenuity, many clever title effects may be produced. Some amateurs, for instance, have made titles with small animated figures at the side to give the caption life and humor. This process takes patience and practice. The figure which moves is drawn on a separate piece of paper and cut out, and the

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limbs which are to move are disconnected. The figure is fastened to the card in the titler by pushing pins through the part of the limb that is hinged into the title card so that the legs and arms to be moved can be turned on the pin heads. Setting the camera for a slow-motion speed, the cameraman exposes as little of the film as possible and then moves the figure in the desired way before making his next exposure. If the principles of animation are only vaguely understood, this can be done with a little practice and a little luck. After some experimentation, several movie makers have produced excellent results in animated titles. There are many other ways of making unusual titles both in color and black-and-white which will quickly occur to the movie amateur as soon as he uses his titler a few times.

A home movie title does not have to be made on a titler for effectiveness, though. In fact, many titles are much more effective when done in a different way. These are the "natural" titles which are especially prevalent in travel movies made by resourceful movie enthusiasts. Road signs, travel folders, and postcards are notably good as travel titles because they offer an interesting and convenient way of giving the film a title, and save editing time because they don't have to be made later and spliced in, as do most titles.

There are many other ways to produce your own titles. If the film is based on one person, such as a child, why not make the introductory in the form of a shot of him holding a placard announcing "This Is My Story," or something of that sort? An unusual method of titling is to have the camera looking down on a white sheet of paper, and picture a person's hand writing the title. These are effective, especially when your main and introductory titles are done on a titler or made for you.

Holiday films are the simplest to title. For a movie of a birthday party, start with the decorated cake. The name on the frosting and the number of candles will explain everything completely. For Christmas or other holidays, show a close-up of someone opening a large greeting card that proclaims the season clearly. For July Fourth, or any similarly familiar holiday, a shot of a large one-page calendar will suffice as a lead title. Other holidays will suggest other ways of explaining them on film.

Many other ideas for titles will probably present themselves to the reader, and the possibilities are unlimited. Always make sure that the printing or writing on title cards is contrasty enough to be seen and make your colored titles really colorful. Black-and-white titles can be tinted for use with colored films; your local camera shop will probably be able to give you information about this process. Titles may be just what your films need to make them completely interesting. Look over your old films and see where *you* need titles.

Transitions By Mattes, Etc. . . .

• *Continued from Page 563*

photography permitted to print upon the raw stock will be controlled by the clear areas of the matte. For instance, if the matte contains no opaque areas, the printer light will pass through the matte and all of the photography will be printed. If the matte is completely opaque, with no clear areas, no light will pass through it and no part of the photography will be printed.

If we should desire a scene to fade-out, we would simply print the scene with a completely clear matte to the point of desired fade. At that point, if the matte is made to gain density over a length of twenty or thirty frames until it is completely opaque, the resultant print will show a twenty- or thirty-frame fadeout.

Now let us say that we would like to produce a dissolve from one scene to another. If we should produce a fadeout on the first scene, as described in the preceding paragraph, and then apply a fadein on the second scene *over the same particular section of raw stock*, the final effect would be a dissolve from the first scene to the second. In order that the fadein and the fadeout may occur on the same section of raw stock, it will be necessary that the first section of film, with its matte, be synchronized with the raw stock. After printing, the raw stock must be rewound and the second section of film with its respective matte must be synchronized at the beginning, in exactly the same spot as was the first section of film.

Fortunately, the motion picture laboratories take care of synchronizing the photography-matte combinations with the raw stock, but the movie maker must supply his two photography sections and his two matte sections. The matte sections must have been edited to their respective photography sections, and the photography-matte combinations must be in synchronization with each other. Synchronization marks must be made on the leaders of matte and photography sections.

Observing the diagram No. 1, one may observe how the two photography-matte combinations can be synchronized from the beginning of a picture by

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means of four projector sprockets mounted on a common shaft. This little machine is called a synchronizer, and professional ones may be purchased from the larger photographic supply houses.

In reality, the process of editing a film with mattes is concerned with breaking up the photography into two sections which we call A photography and B photography. Where the A matte is opaque, B matte will be clear, except when a double printing effect is desired. Note (in diagram No. 2) how a dissolve is effected from A photography to B photography. The number of varied effects made possible by such a printing process is limited only by the ingenuity of the individual producer. Fades, wipes, lifts, dissolves, circle-ins or outs—there are hundreds of possibilities.

In editing "The Fleet's In," I attached my first scene to the leader marked "A Photography," (See diagram No. 1). As I desired a fadein, I attached a piece of opaque film to the "A matte" which, over a length of 24 frames, lost density until it was completely clear. To the "B photography" and the "B matte" leaders, I attached sections of opaque film. I then rolled the four sections of film through my synchronizer until I reached the point at which I desired my first effect—a dissolve. At the end of the scene on "A photography," I attached a piece of opaque film. *At a point 24 frames ahead of the end of the scene on "A photography,"* (most of my effects were made for one-and-one-half seconds duration at silent speed), I attached a fadeout to the "A matte." At the same point on "B photography," I attached the scene to which I wished to dissolve. At the same point on "B matte," I attached a fadein (See diagram 2).

In such a manner, I shifted the photography from A to B throughout the entire picture. At the end, I placed identification leaders on the photography and mattes—quite similar to the leaders at the start.

In producing wipes, where one scene appears to wipe off the preceding one, I substituted carefully prepared wipe mattes for the fade mattes described above. These are shown, instead of fade mattes, in Fig. 2.

The process of making the mattes is simply a matter of photography on a title board. However, in order to keep densities parallel, and to reduce the time and effort involved, the best method is to produce one perfect matte and have it "loop printed" to make many mattes of uniform density.

I made fades by photographing single exposures of a white card—reducing the intensity of the light at each exposure until no perceptible density was recorded. Some experimentation was necessary in order to determine the maximum and minimum exposures which would produce completely opaque and completely clear film, respectively. Wipe-off mattes were made by moving a black card over a white one. With 24-inch cards on a large title board, I moved the black card just one inch toward the opposite side of the white one for each exposure. A large title board was chosen for accuracy.

Clear matte material was obtained by negative processing un-exposed film. Opaque material was obtained by reversal processing of un-exposed film or negative processing of exposed film.

I have found that the success of editing and printing for effects is dependent primarily upon two factors—the uniform density of the mattes, and absolute synchronization of the matte and photography sections.

As far back as I can remember, I have been interested in motion pictures. I think it all started when I was presented with a "hand-me-down" toy projector by my brother. Before I had entered high school, I was observing the professional pictures from a how-do-they-make-it viewpoint. Quite often I would remain in a theater all day long—watching the same western unravel on the screen over and over again. I would try to figure out just how they made it, how the effects were produced, and the mistakes I would have eliminated if *I* had made the picture.

My first movie camera came in 1938. I experimented with it continuously, but as a boy of fourteen my allowance was not large enough for the production of a picture. My first attempt at a story-form picture was in 1940 when I made "Playing With Fire," adapted from a scenario published in HOME MOVIES.

My plans are to enter the University of Southern California next January for their course in cinema. Before that time, I would like to make one more movie. I am currently preparing a story and getting ready for shooting. The probable theme will be "Gyps and Swindles."

Information Please . . .

• *Continued from Page 538*

ing pictures with the diaphragm carelessly set or insufficient attention given to focusing.

The extensive use of 16mm. films during the war years achieved a two-fold result. It made more people conscious of substandard movies and created greater desire among people everywhere to own not only sound projectors but sound cameras, too. With so many men in service associated with 16mm. motion pictures, both in projection and filming, there will be marked increase among these men for their own motion pictures and projectors.

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to 16mm. it will be found that sound was one of the deciding factors. Post-war years will see more 16mm. sound projectors in the home and this will naturally influence the purchase of 16mm. cameras. Should a moderate-priced combination 8mm. and 16mm. projector appear on the market, as has frequently been rumored, then switching from 8mm. to 16mm. need not pose the question of "what to do with my present 8mm. films?"

The impetus the war gave to educational and training film production is naturally attracting movie amateurs who see more in their hobby than merely taking pictures for fun. These movie makers want to get into the business of making films for profit. Hearing and reading about the commercial efforts of other movie amateurs has started them inquiring about Cine-Specials and Bolex, Filmo and Victor 16mm. cameras.

Where the movie amateur's library of 8mm. films is extensive, switching to 16mm. means one of two things: retaining the 8mm. projector to show these films or having them "blown up" to 16mm. size so they may be projected with the new equipment. Some loss of detail occurs in the enlarging process and this is an important factor to be considered.

Answering your question more directly, we would say that if you are ambitious—hope to enter the production of films for profit, then there can be no other choice but 16mm. If your plans call for purchasing a sound projector for your home, invariably the purchase of a 16mm. camera must follow.

But for straight home movies—record shots of family activities, vacation and travel films, yes, and photoplaylets, too, your 8mm. camera and projector are more than adequate if properly used. Nor should the low film cost of 8mm. be overlooked, especially now that everybody is shooting color.

Cine Roundup...

• *Continued from Page 542*

Picture Division of the Society which will occupy a prominent place in convention activities. Scheduled is a showing of some of the best amateur-made films, both 8mm. and 16mm. Animated honor leaders are to be awarded amateur movie makers whose films are selected for this showing.

★

Ansco's capacity for processing Ansco Color Amateur Motion Picture Film was more than doubled with the opening of a new processing laboratory in Chicago, July 15th.

The new 16mm. laboratory located in a modern air-conditioned building at 247-259 East Ontario St., Chicago, Ill., is designed to handle the processing of both Ansco Color and Ansco black-and-white amateur motion picture film. The laboratory is equipped with the latest types of processing machinery.

★

Setting a precedent which has since been taken up by public libraries in other cities, the Minneapolis Public Library recently added 16mm. films to its material which may be borrowed on a regular library card. There is a service charge of less than 20 cents per reel. Since the first of the year, when the film library division was established, the Library has acquired 46 films. Circulation in four months amounted to 767, indicating excellent public reaction to this innovation.

★

Pictorial Continuity is title of new book of interest to every serious movie amateur. It breaks down the complicated technique of camera continuity and puts simple means for achieving it in the hands of the reader. Containing 80 illustrations, this 150-page book is based upon the techniques which the authors developed to teach combat photographers and which led to such great documentaries as *San Pietro* and *Appointment in Tokyo*. Authors are Arthur L. Gaskill, top-notch newsreel cameraman and former head of the School Division of the Signal Corps Photographic Center, and David A. Englander, former newspaperman, magazine writer and a combat photographic officer. Published by Duell, Sloan and Pierce, Inc., book sells for $3.00.

★

Stanley Jepson, HOME MOVIES advisory editor in Bombay, India, and past president of Bombay's Amateur Ciné Society, is author of new and interesting book on photography, both still and ciné, entitled *Indian Lenslight*. Its 110 pages is an excellent guide in the pursuit of the world's most popular hobby. It is not a text book, but rather covers the author's personal experiences and gives his valued advice in the use of both still and movie cameras and in the processing, presentation and synchronizing with sound of 8mm. and 16mm. movies.

★

Indicative of the increasing activity afoot throughout the world to regiment and obtain control of the exhibition of substandard movies is this letter recently received by the editor from Heikki Jokimaki, Helsinki, Finland:

"On the 4th Oct., Anno Domini 1946, a bill dealing with the showing

of substandard acetate films was passed here in Finland. This is not yet so strange, but the contents of it is, and perhaps I am allowed to quote it, so you can also enjoy the fun. One paragraph, for instance, runs freely translated thus:

V Chapter

"'Re: Film showings when acetate film is used in substandard projectors.

60§

'The attendant of the projector, who is giving film presentations with the film projector and films mentioned in this chapter, has to pass the examination held by the film technical board or its inspector, and in which the attendant has to prove that he knows the construction and use of the machine he attends, also the orders given concerning the connecting of the machine to the electric net.

'The projectionist giving performances in solid movie theatres or otherwise professionally, has to go through an examination (professional) as specified in the 40th §.'

"That means that all the persons who are showing substandard movies, whether at home or in public, have to go through that examination. I have not yet attended it so I cannot tell what kind of an examination it is.

"In the recent meeting of Substandard-film Association here the above decree created much enjoyment, and we are now waiting with great interest, when will be issued a bill demanding examination for using radio, electrically-heated irons, etc. At the same time we decided to take action in the matter."

★

Winner of the film contest recently sponsored by the New Institute, school of cinematic arts, is Miss Lida Moser of New York City, according to Donald Winclair, director.

A term scholarship in camera and lighting, taught by Broder J. Petersen, veteran motion picture cameraman, was offered for the best 16mm. experimental film. Miss Moser's prize-winning entry was a two-reel documentary, in color, on the work of the Greenwich House Child Care Center.

The New Institute, 29 Flatbush Ave., Brooklyn, N. Y., offers courses in all phases of motion picture technique.

Scenario For Husband And Wife...

• *Continued from Page 564*

it to him. Bob unfolds the paper and starts reading.

Scene 9: Closeup of paper which reads:

Bob's Saturday Afternoon
(1) Fix Vacuum Cleaner
(2) Cut Grass.
(3) Wash Car
(4) No Golf!

Scene 10: Medium close shot of Bob. He crushes paper into a ball and crams it in his pocket, then stalks from camera range.

Scene 11: Closeup of Connie as she smiles and nods her head wisely. Fade out.

Scene 12: Fade in medium closeup. Bob is seated on the dining room floor surrounded by the vacuum cleaner and an assortment of parts and tools. He picks up a bolt.

Scene 13: Closeup of Bob as he regards the bolt doubtfully and sighs.

Scene 14: Medium closeup of Connie dusting the living room floor.

Scene 15: Medium shot, same setting as Scene 12. Bob throws down the bolt, arises from the debris, and moves from camera range.

Scene 16: Far shot of backdoor of house. Bob emerges from house and walks slowly toward the garage.

Scene 17: Medium shot of garage. Bob enters, and a moment later walks out with lawnmower. He pushes it toward the rear lawn out of camera range.

Scene 18: Far shot. Shoot at 32 or 64 frames per second. Bob walks slowly across the lawn, pushing the mower. After mowing one length, he stops.

Scene 19: Medium closeup of Connie on her knees in the kitchen washing the floor.

Scene 20: Medium shot of Bob leaning on the lawnmower in the yard.

Scene 21: Closeup of Bob's face as he gazes dreamily into space. Either fade out, or lap dissolve into next scene.

Scene 22: Far shot of a golf course, with players in the distance. Either fade out, or lap dissolve into next scene.

Scene 23: Closeup of Bob's face. He smiles, then awakens from his dream.

Scene 24: Far shot of Bob leaning on lawnmower in yard. He leaves mower standing and slowly walks toward the garage.

Scene 25: Medium closeup of Connie on her knees in the kitchen washing the floor.

Scene 26: Medium far shot. Bob backs the car from the garage and parks it on driveway. He then pulls the garden hose from the garage, and takes off his shoes and socks.

Scene 27: Medium shot of Bob turning the hose on the car. He accidentally splashes some water on his feet. This gives him an idea, so he turns the hose on his legs and feet.

Scene 28: Medium shot of Connie washing the dining room windows. As



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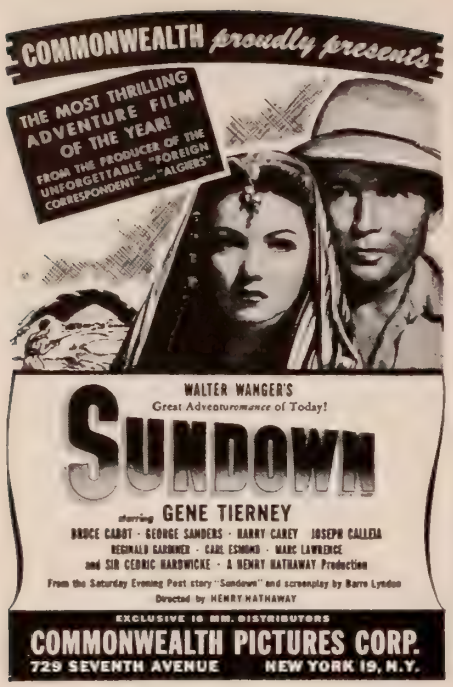
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she finishes one window, she looks down at the vacuum cleaner and parts, on the floor.

Scene 29: Closeup of vacuum cleaner, tools, and parts on the dining room floor.

Scene 30: Same as Scene 28. Connie puts her hands on her hips in disgust and turns to look out the window.

Scene 31: Far shot of lawnmower standing alone in yard.

Scene 32: Same as Scene 28. Connie leaves the window and moves quickly out of camera range.

Scene 33: Medium far shot of back door and driveway. Connie comes out of door and walks toward car where Bob is sitting on running-board playfully splashing his feet with water from the hose.

Scene 34: Medium shot. Bob looks up and smiles sheepishly as Connie walks into camera range.

Scene 35: Closeup of Bob as he looks at Connie and says:

Title: "Dinner ready?"

Scene 36: Medium shot of Connie and Bob standing in front of car. Connie shakes her head.

Scene 37: Closeup of Connie shaking her head. She says:

Title: "No dinner until all of your work's done."

Scene 38: Same as Scene 36. Bob makes his mouth form the word, "Oh," then quickly passes from camera range.

Scene 39: Far shot of lawn. Shoot at 8 frames per second. Bob literally runs as he pushes lawnmower across the grass.

Scene 40: Connie is back in the dining room washing another window.

Scene 41: Far shot. Shoot at 8 frames per second. Bob rapidly goes over the side of the car with a sponge.

Scene 42: Medium close. Connie is using a carpet sweeper in the living room.

Scene 43: Medium closeup. Shoot at 8 frames per second. Bob is seated on the dining room floor assembling the vacuum cleaner. (For best effect, stop camera frequently and remove various parts from the floor. This will give the appearance that the parts are quickly being replaced in the vacuum.)

Scene 44: Medium shot of Bob on dining room floor with vacuum all assembled. He arises, but leaves vacuum on floor. He walks from camera range.

Scene 45: Medium shot of Connie seated on sofa in living room apparently exhausted. Bob walks into the scene and goes up to her.

Scene 46: Medium closeup of same setting as Scene 45. Bob motions to the effect that all his work is done. Connie, very tired, looks up at him.

Scene 47: Closeup of Connie as she puts her hand to her mouth and says:

Title: "I forgot to go to the grocery!"

Scene 48: Closeup of Connie as she looks up sheepishly toward Bob.

Scene 49: Medium closeup, same setting as Scene 45. Bob smiles suddenly and says:

Title: "I'll go for the groceries."

Scene 50: Same as Scene 45. Bob arranges a pillow on the sofa and makes her lie down. Connie closes her eyes. Bob walks from camera range. Fade out.

Scene 51: Fade in, medium shot of dining room. Bob tiptoes into scene, dressed in sport clothes again, golf bag over his shoulder.

Scene 52: Closeup. Bob's toe strikes the vacuum cleaner on the floor and he trips.

Scene 53: Same setting as Scene 50. Bob falls to the floor and the golf clubs scatter.

Scene 54: Medium closeup of Connie lying on sofa. She awakens with a start and arises. She walks out of camera range.

Scene 55: Medium shot of dining room with Bob sprawled on floor.

Connie marches into view and stands looking down at Bob.

Scene 56: Closeup of Bob grinning foolishly. Fade out.

Title: THE END.

With The Amateur Movie Clubs . . .

• *Continued from Page 174*

ed the trophy for its film submission in the tournament, "The Farmer's Daughter," 400 ft. Kodachrome comedy filmed by Clarence Aldrich. The trophy will be Aldrich's to hold for a year, will have his name inscribed thereon, and will then pass on to the winner of this event in the club's 1948 Cinema Exhibition and Tournament.

President Alice Claire Hoffman, aided by Vice-pres. Lorenzo del Riccio and Jack Shandler, secretary, are credited with doing the impossible in getting the show organized and running smoothly with but a two months' start.

WESTWOOD Movie Club, of San Francisco, joined with the San Jose Movie Club on August 24th in a picnic at San Mateo Memorial Park. There was a big barbecue in conjunction with box lunches and cool refreshments, and a big card of races, games and swimming events to keep all members occupied with their cameras. Filming results are to be screened at the club's September 26th meeting.

★

SALT LAKE CITY—While rest of the country was sweltering in heat, Nature played a prank on Utah with an unsea-

sonal dish of cool weather, forcing the Utah Ciné Arts Club to abandon plans for holding its August meetings out of doors in the local amphitheatre. The group's August 21st meeting was devoted to screening members' prize-winning films of the previous year. Represented were pictures by LeRoy Hansen, Theodore Merrill, Al Londema, and Al Morton.

★

TOLEDO—Charles Byers, of Byers Studios, is furnishing prizes comprising $100 in cash and 6 rolls of film to the Toledo (Ohio) Ciné Club for a 3-month movie contest. Each month, contestants enter one film made according to a pre-arranged theme or title. The August theme is "Act." Results of first month's contest will be announced and screened at the group's September meeting.

★

ASHEVILLE—Official name of Asheville, North Carolina,'s first amateur movie club is The Smoky Mountain Movie Club, organized on June 9th. Headquarters are the George Vanderbilt Hotel, Asheville. Officers are: B. T. Behrens, pres.; A. C. Jayne, O. R. Powell, vice-presidents; and Mrs. B. T. Behrens, sec.-treas. Meetings are held first Thursday of each month, and all interested movie amateurs of Asheville are invited to visit the club. Already, program committee is quite active, having recently covered the 20th Annual Folk Dance Festival, also local Soap Box Derby.

★

MINNEAPOLIS Octo-Ciné Guild held its annual picnic August 17th at the Cloverleaf Farm picnic grounds. Program consisted of games, races and other events staged to attract cameras of members. Resulting footage is scheduled to be screened at the club's September meeting.

★

ROCKFORD (Ill.) Movie Makers chartered a special train for a filming excursion to nearby New Glarus, picturesque Swiss community, where special events were staged for benefit of cameraists. The $5.50 price of adult's ticket included train fare, dinner, box lunch on evening train, and privilege of shooting some of the most picturesque activities to be found in America.

★

PETALUMA (Calif.) Cinema Club members turned out en masse to film activities of recent local horse show and fair. Pictures were screened at group's August meeting. Club is to be host to Sacramento Movie Club at its September meeting when the visiting group will show the best of their films in a special screen program.

★

LOS ANGELES—Technical committee of the Southwest 8mm. Club has prepared a special film to augment a coming Fall instructional program on subject of indoor photography and lighting. During this meeting, members will have opportunity to study actual placement of lights for certain effects, then see the results screened immediately afterward. Subsequent technical meetings will follow similar plan.

★

LONDON—Fourfold Film Unit of London has completed shooting of its latest club production, "Time To Consider," which was filmed on 16mm. negative. Group currently is in throes of editing negative after completing cutting of the initial work print. Film is an educational subject on traffic safety, produced under guidance of club director Denys Davis.

★

SACRAMENTO (Calif.) Movie Forum is again active after a war time lull. Old members have been rounded up and new ones added and meetings are held the 1st and 3rd Wednesdays of each month. A recent club project was a trip to the Sacramento Delta Region organized by member E. J. Carr. Members are now busy editing and titling films made on the excursion, to be ready for screening at the September meeting.

★

SYRACUSE— Members of the Cinematographers Club of Syacuse (N. Y.) are rehearsing players in the major scenes of club's latest production, "In the Nick of Time," shooting of which is scheduled to begin early in September. This is groups first venture into picture making as a club project. All participating are aiming for a national contest winner.

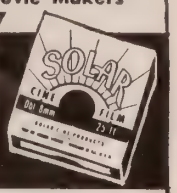
★

MINNEAPOLIS— The Minnesota State Fair Association has asked the Minneapolis Cine Club to film the 1947 State Fair, August 23 to September 1st, and as we go to press, club has a camera crew active in filming all phases of the Fair in 16mm. Kodachrome. Film will have sound and commentary added, according to sponsors' plans, and will be exhibited throughout the state with full credit to the Minneapolis Club for its production.

★

LONG BEACH Cinema Club has set October 1st as deadline for completion of 8mm. and 16mm. versions of its 1947 club production, with completed films to be screened and judged at its October meeting. With a fresh new victory in having one of its members garner the Los Angeles Cinema Club perpetual trophy for a 1946 club production, this group hopes to make it two in a row with the best version of its 1947 production taking the trophy again next year.

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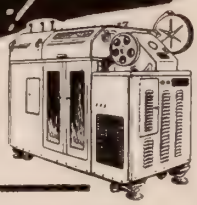
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In Home Movie Equipment And Accessories



Gripod

Something new in pistol grips for cine cameras is the Gripod which combines the convenience of a lightweight camera grip with the added facilities of a table top tripod. Grip fits hand like a glove, makes it easy to hold camera steady, increasing smoothness of shots and especially panning.

Drop the retractable legs into position and Gripod becomes a small tripod, which can be placed on rocks, logs or other convenient objects to afford a steady support for camera. Dual-purpose gadget will be found in camera stores priced at $3.96 including tax. Manufacturer is Winn-Billings Company 1140 Mission St., South Pasadena, Calif.



Light Weight Projector

Victor Animatograph Corp., division of Curtis-Wright Corp., Davenport, Ia., announce that deliveries are now being made on the new Victor "Lite-Weight" 16mm. sound projector. Fifty-two per cent lighter in weight and 69 per cent smaller in overall size than former Victor Animatographs, the new projector retains most of the features that have made Victor the world's largest manufacturer devoted exclusively to the production of 16mm. equipment.

The new "Lite-Weight" is housed in a streamlined single unit aluminum case. The demountable speaker fits snugly inside the projector case for carrying purposes and is mounted on the front of the projector during operation. It contains both the clutch-controlled rewind and the unique Instantilt — features that were introduced in earlier model Victor sound projectors. The "Lite-Weight" also includes reverse operation, has the advantage of still picture projection, and either sound or silent films can be shown at their respective speeds. The "Lite-Weight" incorporates the exclusive safety film trip which has saved Victor users thousands of dollars in film damage. In addition it has the 180-degree swing-out lens, exclusive framing screw adjustment, spira-draft lamphouse, and duo-flexo pawls—all time-tested Victor features. The 750-watt illumination of the "Lite-Weight" is standard, and the top-mounted reel arms will accommodate 2000-foot reels.

The new "Lite-Weight" is not intended to replace the Victor "Triumph 60" which was introduced last March.

Film Defect Indicator

Designed for the rapid and thorough mechanical inspection of 16mm. sound and silent film perforations is a new Film Defect Indicator, anounced by the Bell & Howell Company, Chicago.

As film is wound through the machine, the perforations are mechanically inspected, and when a broken or damaged perforation is encountered, a warning light calls attention of the operator to the imperfection.

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New Lens Shade

Tiffen Manufacturing Corp., 371 Schenck Ave., Brooklyn 7, N. Y., announce the new and improved Tiffen Summitar F:2 Screw-In Combination Lens-Shade and Filter-Holder. It will accommodate all E. K. Series VI Wratten Filters, 39mm. Optical Glass Filters, and Polaroid Filters.

Construction is such that it will not obstruct photographer's field of vision through the viewfinder. Three openings in base of sunshade portion of the combination have solved this problem—the user will actually look through the viewfinder and through the lens-shade simultaneously. Inside of shade section is covered with black flock, and filter-holder section is treated with optical black paint to absorb stray light and reflections. Retail price is $6.00 plus tax.

New Ampro Projector

Greater simplicity and advanced performance are two advantages claimed for the new "Imperial" silent 16mm. projector developed by the Ampro Corp. of Chicago.

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• *Continued on Page 601*

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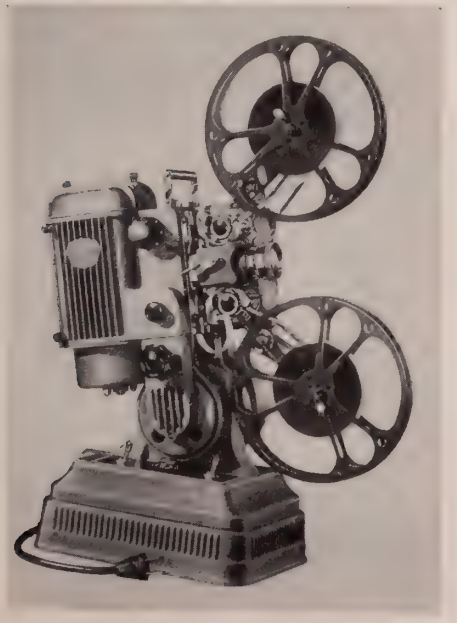
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News Of What's New . . .

● *Continued from Page 599*



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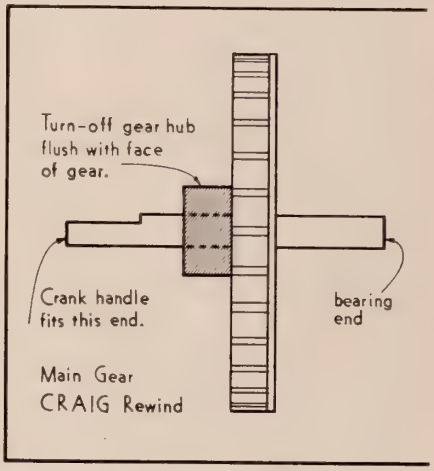
Experimental Cine Workshop . . .

• *Continued from Page 571*

be taken, as indicated by the paper strips as shown in the second photo.

Still another method is to number the slips and have a larger scratch pad of ruled paper along side the projector with the lines also numbered. Thus when a scene appears that needs further editing, one merely inserts a numbered slip in the takeup reel, then makes a quick note on the scratch pad to correspond with the numbered slip.

—Dale R. Simonson, Washington, D.C.



Rewind Improvements

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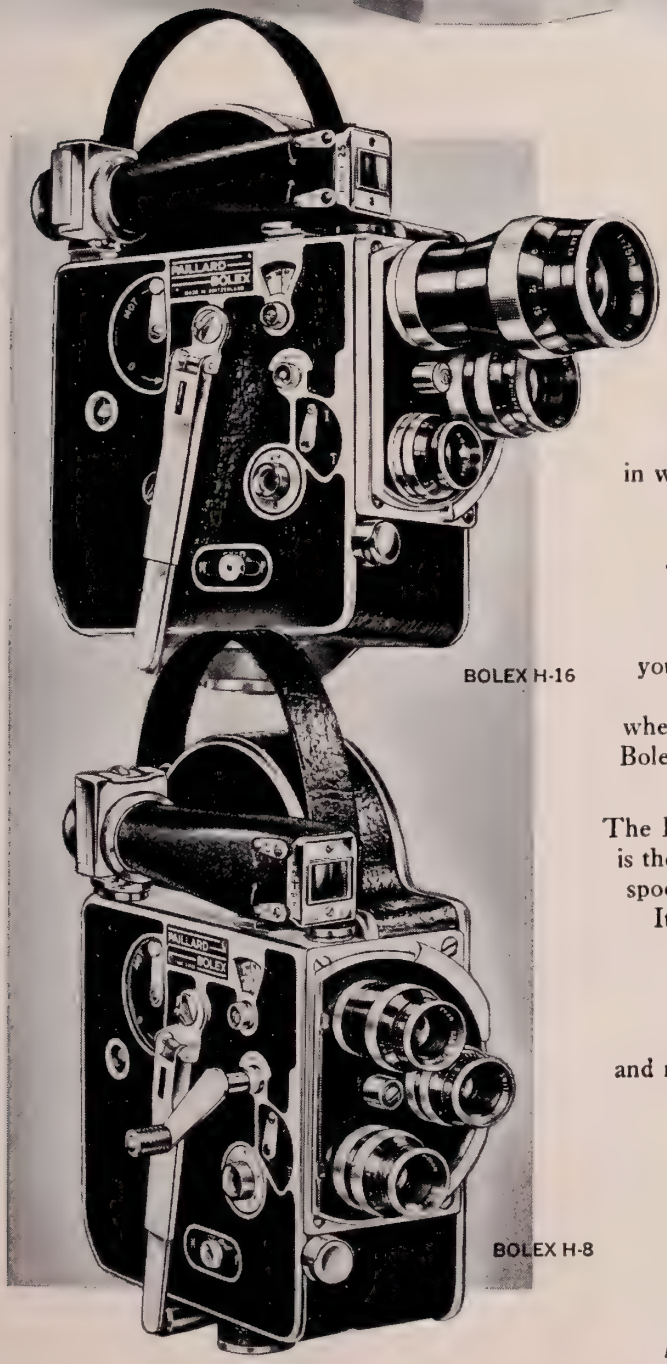
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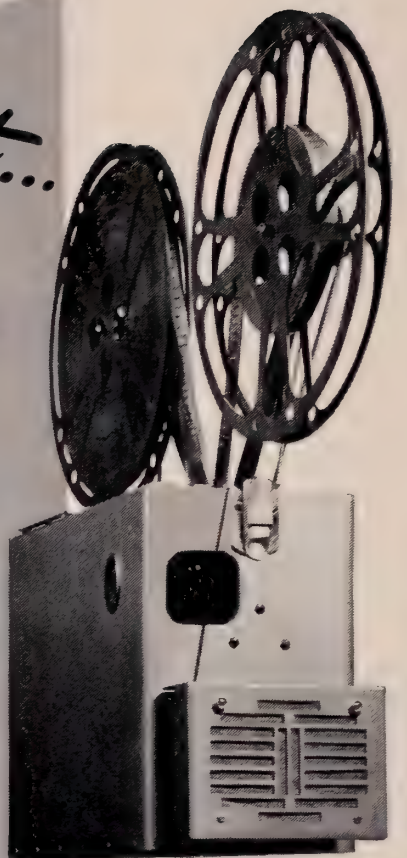
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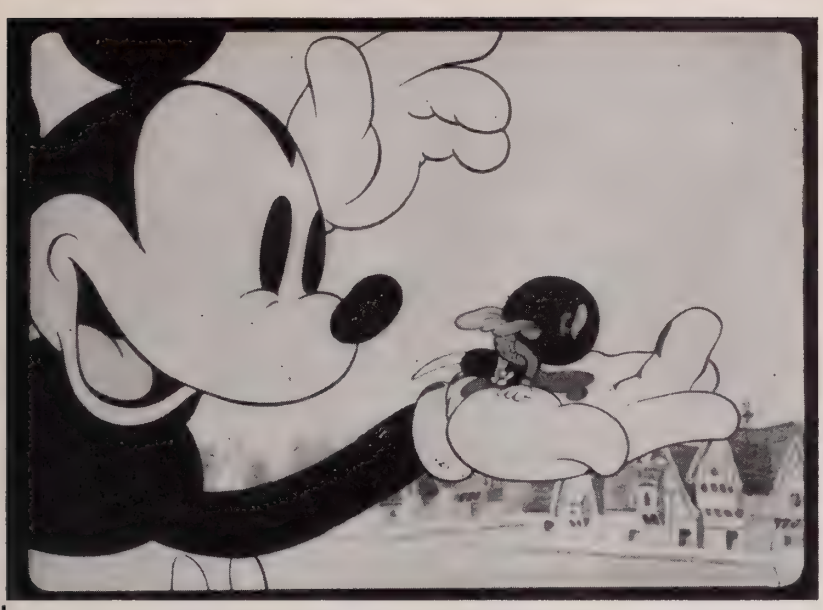
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In pursuit of happiness
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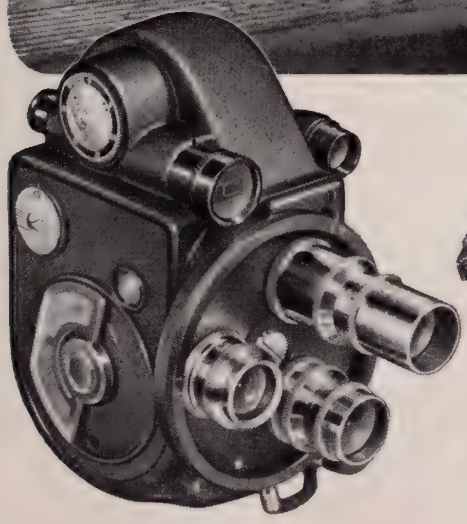




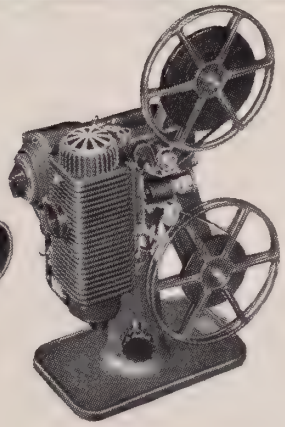
So fleeting are the years of childhood, the little youngster of yours grows up before you realize it. Start *now* to film those happy milestones in your child's life . . . first toddling steps, birthdays, school days, graduations. Rich, indeed, will be the whole family's pleasure in the years to come.

With Revere, it's easy—most economical. Brilliant color movies taken on 8mm film cost scarcely more per scene than snapshots. Let your dealer help you select a fine Revere Eight camera and projector.

REVERE CAMERA COMPANY, CHICAGO 16

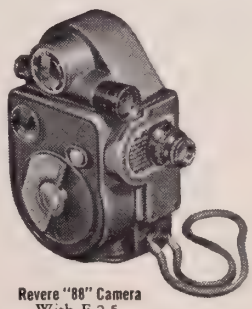


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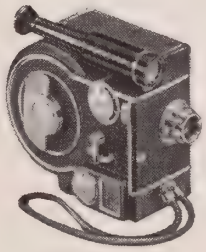


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New, easy loading camera with F 2.8 Bausch & Lomb coated lens. $127.50

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Stop guessing . . . stop wasting expensive film footage. Get the right exposure the *first* time with the sensational new DeJUR Lifetime Dual Purpose Exposure Meter. Its die-cast aluminum body makes it light in weight . . . yet rugged. Accurate and extremely *sensitive*, it makes the first step in movie-making foolproof. See it at all reliable camera stores.

IT'S 4 WAYS BETTER . . .
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1. It gives accurate reflected light readings
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CINE roundup

. . . Brief Topics Of Interest In the Realm Of Movie Making From the Editor's Desk



COVER GIRL—Sandra Wildman said "Oh-h-h!"

People often ask where we get the interesting photos that appear on the cover of HOME MOVIES each month. Well, sometimes they are made to order, or supplied by a photo marketing agency like Ralph Lambert's or H. Armstrong Roberts, and occasionally we come across an appealing photo in a most unusual way.

Take this month's cover, for instance. Seven-year-old Sandra Wildman, attending opening of a super drugstore in downtown Los Angeles with her mother recently, was waiting for an ice cream soda to be served her at the lunch counter. Harry Watson, press photographer for the *Daily News* happened by just as Sandra expressed admiration for a neighbor's order of pie a la mode, caught her expressive face and, after a moment's rehearsal with the child, swung his Speed Graphic into action. The Editor saw the published photo and arranged for its reproduction in HOME MOVIES. Appearance of Sandra's picture in the *Daily News* started talent scouts ringing her doorbell; may lead to child part for her in forthcoming Paramount picture starring Bob Hope.

As the clock struck twelve at midnight on September 30th, it marked the deadline for receiving films for entry into HOME MOVIES 1947 annual contest. The following morning the editors found cans of 8mm. and 16mm. films stacked 'way up to here! so tremendous has been contest interest during recent weeks. We hope to bring contest results to readers in the November issue; but the unprecedented number of lengthy 16mm. films—many 2000 feet in length—may slow us down a bit in the judging, making it necessary to postpone announcement of winners until the December issue.

Evelyn Dichiera, of Redwood City, California, would like to communicate with readers who attended the San Francisco World's Fair on Treasure Island a few years ago, and who made 8mm. or 16mm. movies of the girl motorcyclist who did a trick ride inside the Motordrome and also on rollers in front of the Motordrome entrance.

Evelyn, now a home movie maker herself, was that daring young motorcyclist, and would like to obtain original footage or copies of movies made of her by Fair visitors, that may be added to her personal film library. Readers who can supply such films are invited to write Evelyn Dichiera, care of General Delivery, Redwood City, Calif.

A reader has called attention to frequent reference in HOME MOVIES of use of carbon tetrachloride for cleaning movie film, and urges us to caution readers that carbon tet is often a better killer than a cleaner, citing many instances, recorded in his employer's safety bulletin, of men who died using the cleaner in confined places. While movie amateurs are not expected to use carbon tet in such large quantities as to cause death or even serious illness, it is advisable always to use the cleaner sparingly, in a well-ventilated room, and to keep the container capped against escape of its toxic fumes.

Simultaneously with publication of John Ott, Jr.,'s article on time-lapse cinematography in the September issue, Ott was summoned to Hollywood by Jerry Fairbanks, commercial film producer and famous for his "Speaking Of Animals" and other short subjects series which he produces for Paramount Pictures. Fairbanks has commissioned Ott to produce time-lapse sequences for a series of films now in production for a commercial client.

OWN THIS GREAT CASTLE FUN MOVIE

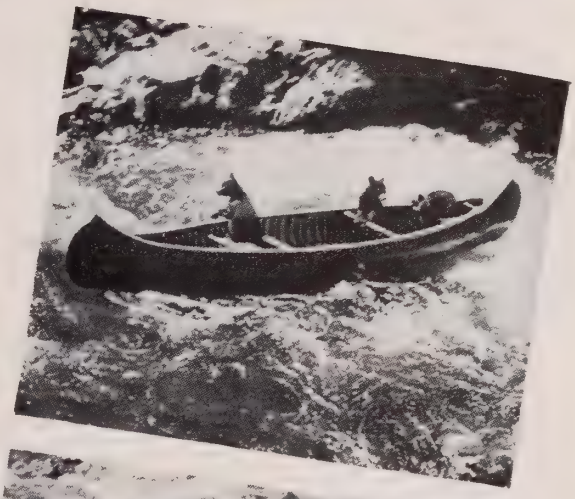
THREE LITTLE BRUINS IN A CANOE

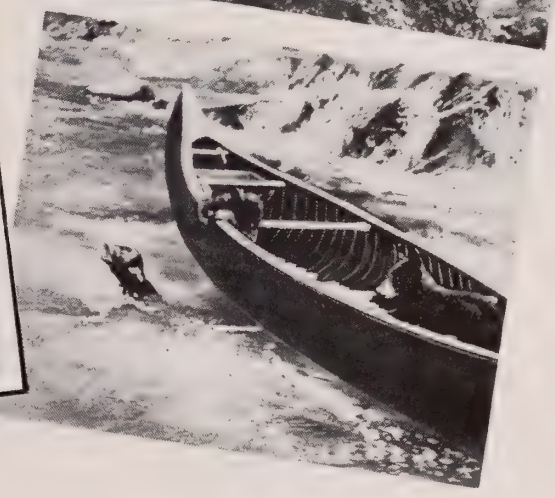
8 MM

THE AMAZING, LAUGH-PROVOKING STORY OF THREE LITTLE LIVE BEARS WITH TOO MUCH CURIOSITY —AND AN AWFUL LOT OF LUCK!

16 MM







THRILLS—SUSPENSE AND SIDE-SPLITTING COMEDY

Three little bruins never had such a hair-raising adventure! Elmer, the bare-faced rogue of this frolicking trio, entices his unsuspecting companions into a canoe at the headwaters of a raging torrent! Elmer doesn't want to scare himself but that's just what happens! And no wonder! The swift water seizes the frail canoe—dashes it through swirling rapids—hurls it over falls—crashes it against jagged rocks—races it along from one near-disaster to another terrifying threat of destruction! You'll be sure they're goners! Then you'll roar with laughter! Then you'll wait tensely for the next amazing hair-breadth escape!

Be the first to own this great home movie! You'll rave about it! You'll enjoy it every time you show it!

Available in these five sizes
AT THESE LOW PRICES:

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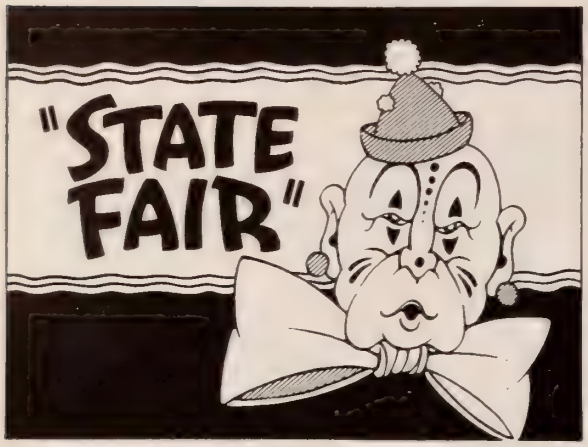
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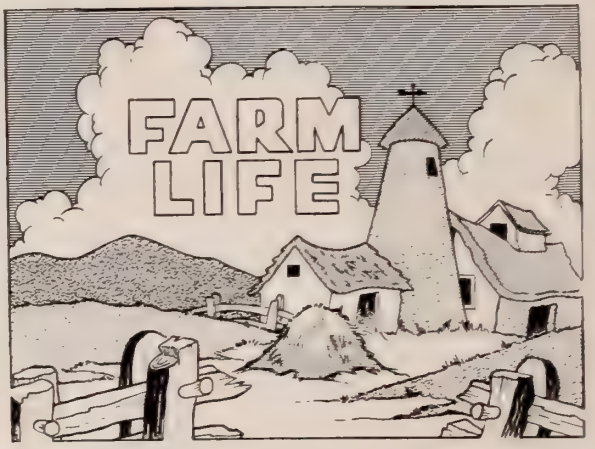
ZONE_____ STATE_____

TIMELY TITLES

By EDMUND TURNER



EAST, West, North or South, it's Fair time in rural America. If you made movies of your State Fair this year, here is your main title. For Kodachrome, add color with crayons or water colors. Replace "State Fair" with other texts for subtitles.



HERE'S a made-to-order main title for those movies you made this summer of your vacation on the farm. Letters are open face style so you can color them with crayon or water colors for Kodachrome film.



APPROPRIATE for a brief home movie of baby sister playing house is this main title. Perhaps it suggests a short continuity of sister playing mother to her doll-children, with tea party, bathing and bed-time sequences.



HERE'S another main title for movies of your child. It suggests a sequence of shots made of baby playing with its toys, etc., perhaps of his or her activities in the playpen throughout the day. Color the toys and text for Kodachrome.



IF YOU have explored the interesting field of movie making with a microscope or other magnifying apparatus, as suggested in recent articles in Home Movies, here is an appropriate main title for your initial cinemacrograph.



TITLE suggests continuity in which father gets in dutch by secretly buying movie gadgets while wife scrimps to balance budget. When she inadvertently discovers his careless spending, she retaliates by buying a new wardrobe.

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All in one film

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Caprice—PAGANINI
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Inca Dance—SEBASTIAN
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ALL NEW! Complete Concert in Each Film!

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CARROLL GLENN
Violin
Mazurka
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Canzonetta from Concerto
—TSCHAIKOWSKY
Hi Katie! (Hejre Kati)
—HOBAY
All in one film

NEW





NEW

VERA APPLETON
MICHAEL FIELD
Duo Pianists
Waltz D Flat
—CHOPIN
Sicilienne
—BACH
Grand Variations
—LISZT
All in one film

NEW



KENNETH SPENCER
Baritone
Passing By—PURCELL
Oh No, John—SEBASTIAN
Deep River
Every Time
I Feel The Spirit
—SPIRITUALS
All in one film

3 Films by
METROPOLITAN STRING QUARTETTE!
NEW
1—SCHUBERT FILM
Andante in A Minor Marche Militaire
2—MOZART FILM
Excerpts from Night Music (Eine Kleine Nachtmusik)
3—FOLK SONG FILM
Go Down Moses Drink to Me Only with Thine Eyes
Turkey in the Straw

3 "Keyboard Concerts" featuring the famous
PAOLO GALLICO
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Artist's Life—STRAUSS, Minute Waltz
—CHOPIN
2—SCHUBERT PIANO ALBUM
Soiree de Vienne Moment Musical
3—SLAVIC MASTERS ALBUM
Troika—TSCHAIKOWSKY,
Prelude—RACHMANINOFF,
Flight of the Bumble Bee
—RIMSKY-KORSAKOFF



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EXPOSURE METER

THE ONLY INCIDENT LIGHT EXPOSURE METER WHICH MEASURES ALL THE INCIDENT LIGHT FALLING ON THE SUBJECT!

ONLY THE NORWOOD HAS ALL THESE FEATURES:

1. *Photosphere**
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5. *Backed by Hollywood*
6. *Reads all incident light falling on the subject*
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8. *A Must for Color*
9. *For Movie and Still picture making*



PHOTOSPHERE* — A patented three-dimensional light collector measuring all incident light falling on a subject.



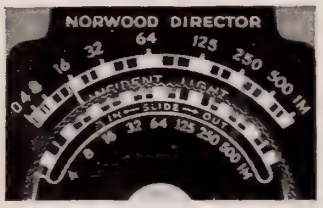
SWIVEL-TOP — An exclusive Norwood feature which permits easy, accurate readings from any position.



FULL LIGHT RANGE—2 to 30,000 foot candles covers all useful photographic light conditions, indoors and out.



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NO TILTING, NO GUESSING — the Norwood makes all calculations with the flick of a thumb. A.S.A. indexes.

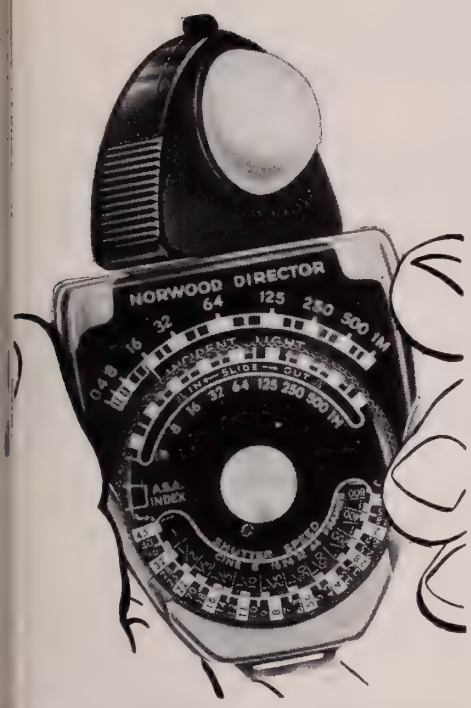


READS ALL INCIDENT LIGHT ON SUBJECT — back light, key and high lights are all measured with one reading.

Thousands sold at $75.00 — NOW ONLY **29.95** PLUS TAX

FULLY GUARANTEED

*Reg. U.S. Pat. Off.



THE ORIGINAL INCIDENT LIGHT EXPOSURE METER

SIMPLE SINGLE READING

—see how easy it is to make perfect exposures with the Norwood. Just point the Photosphere* at the camera and line up the dial with the needle. Then read the correct exposure for any aperture directly. There's nothing to remember or calculate, no multiple readings of highlights and shadows. The Norwood Director is the easiest of all exposure meters to use, say America's greatest photographers.



A *MUST* FOR COLOR—thousands of careful tests with color film, which permits virtually no exposure error, outdoors and indoors, have proved that with one simple reading, the Norwood Director will indicate perfect exposure every time, under all light conditions.

Buy a Norwood and be sure. Correct exposure saves film and money.

Here's how the *Photosphere** assures you better pictures

Hollywood cameramen cannot keep hundreds of thousands of dollars worth of stars and equipment idle while they compute exposures, make test shots and balance a maze of lights. This need for a rapid, simple and highly accurate exposure meter led Warner Brothers' ace cameraman, Karl Freund, to the Norwood Director, the original incident light exposure meter which, with its exclusive Photosphere*, has revolutionized exposure determination.

Today, the Norwood Director is behind the great motion pictures produced in Hollywood. *For six years, incident light, as measured by the Photosphere*, has been tried and proved by the world's greatest professional photographers.* It saw rigorous duty in the armed services during the war. Only the Norwood has the patented Photosphere* which collects and measures all the incident light which falls on the subject.

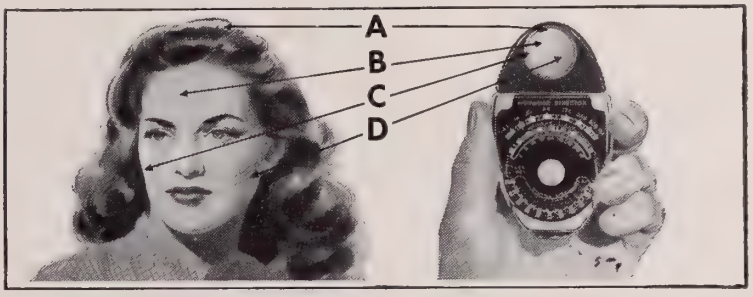
HOW PHOTOSPHERE* WORKS

Science has discovered that it is the percentage of light which an object reflects that makes us see it as light, dark or other tone. Under bright sunlight or in the gleam of a match, a red object, for instance, will always reflect the same fixed percentage of the total light which is incident on (falls upon) it. Since this is so, to make film "see" shades and values as our eyes do, our problem is *not* to discover the amount of light which objects reflect, but the amount of incident light which is falling on our subject.

Suppose we take a reflected light reading of a pile of coal and pile of snow. The coal will call for a much longer exposure. It is almost impossible to hit upon the best possible average exposure which will render the texture and detail of both piles on film as our eyes see them. With the Norwood Director, however, we have only to point the meter at the camera and take one reading of the total amount of incident light falling on the two piles to arrive at the exact exposure required.

IMPORTANCE OF THE PHOTOSPHERE*

This three-dimensional hemisphere makes the Norwood the only true incident light exposure meter. Almost all photographic subjects are three-dimensional. Light falls on them from many angles. Obviously a flat light-collector can measure only part of the light which falls on the subject. Only the three-dimensional Photosphere* can collect and measure all of the incident light on the subject.



See how the Photosphere* duplicates actual lighting conditions on the subject

With the Photogrid and Photodisk attachments, the Norwood enables the serious photographic worker to study and correct the balance between highlights and shadows for complete contrast control. It will also determine and evaluate brightness range.

NOW AVAILABLE TO ALL

Originally available only to professional cameramen at $75. The new model Norwood Director has been redesigned and improved by the American Bolex Company under an exclusive license and agreement through Photo Research Corporation. For the first time, mass production makes this even greater model of the famous Norwood Director available to all amateur and professional, still and motion picture photographers at the unbelievable price of $29.95 plus federal tax.

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How can a meter "remember"?

You'll know when you see the new G-E! Basically, every photoelectric exposure meter includes a light-sensitive cell, an indicating instrument, and some form of calculator for interpreting the instrument reading in terms of *f*-stops and shutter speeds. In the new PR-1 exposure meter these various elements are so synchronized that you don't even need to read the light scale, except under special conditions. The meter *remembers* the light that the photo-cell sees. It *remembers* to shift the meter range automatically to fit the light on the scene! And it reminds you to check the light range of the subject, for better picture quality.

How it helps you . .

It measures your picture-taking light in a jiffy . . . gives you new ease and sureness in determining correct exposure for your camera. You get your answers speedily—and you get them *surely*—for the meter with a MEMORY is so designed that it cannot make a mistake either in the reading or in *remembering.*



3 unique advantages

1. G-E pointer-locking mechanism . . . that remembers the light seen by the meter.
2. Exclusive new G-E louver-coupled dial . . . that remembers to shift the meter range automatically from high light to low and back again as the scene requires. No chance for error.
3. Exclusive new G-E TRIDENT analyzer . . . that reminds *you* to check the range of light in the scene, for better picture quality; makes it easy, too! Helps you get better color shots, better pictures under unusual or difficult lighting conditions.

Why we know you'll like it . . .

Actual design work on this new meter began in our Photometric Laboratory more than seven years ago. Then, came the war, when all our attention was given to developing implements for victory. Our market-research people had previously asked thousands of camera users this question: "What do you want in your exposure meter for tomorrow"? Replies from professionals and amateurs all over the country helped us set our goal. As reconversion permitted, a special group of engineering wizards, top-flight authorities on light measurement, physicists, practical photographers, and industrial engineers were assigned to complete the new design.



It's a meter of balanced design!

The result is a meter of balanced design—combining the maximum of sensitivity, accuracy, and reliability. Sensitivity ranges from 0.4 to 4,100 candles per square foot, corresponding to the light from one candle to that of sunlight. It has accuracy many times greater than that required for the most exacting color photography. With case built of high-shock resistant plastic, it's strong enough to withstand all normal, even rough handling. It's small and thin enough to fit in your vest pocket—and lighter in weight than any other top quality meter.

Press—set—read!

That's how simple this new G-E exposure meter is to use. Press the button, set the dial to line up pointer and trident, and there's the answer . . . correct exposure settings for full, rich color, sparkling movies or stills. So easy to use, it will appeal to the newest beginner . . . so versatile, it will meet the exacting needs of the expert!



Good for movies and stills



The dial shows clearly the combinations of shutter speeds and *f*-stops at a glance. Also a simple rotation of the inner dial replaces the shutter time with frames-per-second for all movie cameras.

Reads reflected and incident light

Use it as you wish. A simple attachment snaps on to let you measure exposure the professional way, outdoors or indoors, by incident light.

And looking inside . . .

These are some of the features which help the new G-E meter give you extra service. New process light-sensitive cell, hermetically sealed-in to assure long life, dependability. Tight, gasketed construction to keep out moisture and dust, maintain accuracy. New temperature compensation. Special alnico V magnet, a development of wartime research, for more power, less weight, in less space. Every element, every detail, designed for the sturdiness and long life that have characterized the famous General Electric DW-48 and DW-58 . . . the finest examples, we believe, in exposure meter ruggedness and accuracy up to this time.



See your dealer

Ask him to show you the new G-E exposure meter . . . the meter with a MEMORY. Or write for further information. *General Electric Company, Schenectady 5, N. Y.*

GENERAL ELECTRIC

606-1

Designed for Living"



NEW *Briskin 8* Magazine Camera

★ Magazine load eliminates threading, fogging and light flashes on film when changing reels ★ Choice of two models —a strikingly different simulated alligator leather or black moroccan leather, both with contrasting chrome trim ★ 4 speed control, with slow motion ★ Clear image view finder with built-in composition indicator ★ Single frame exposure feature ★ Custom fitted f1.9 or f2.5 coated Wollensak lens ★ Detachable wrist cord.

Be wise . . . buy wise . . . buy the BRISKIN 8 Magazine Camera

Right!
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MODEL & SIZE	1937 LIST PRICE	1947 LIST PRICE	CHANGE
Challenger..30x40	$20.00	$15.75	DOWN 21%
Model B....30x40	10.00	10.00	NONE
Challenger..37x50	30.00 (39x52)	22.00	DOWN 26%
Model B....37x50	12.50 (36x48)	14.00	UP 12%
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Model B....45x60	22.50	20.00	DOWN 11%

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Information PLEASE

★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 6060 Sunset Blvd., Hollywood 28, Calif.

Fixed Versus Focusing Lenses (Ray Thomas, Salt Lake City, Utah.)

Q—*I have an f/2.5 fixed focus lens on my camera and I would like to know if a focusing lens would, say in good light, give me sharper pictures than my present lens.*

A—A focusing lens should give you better results in all-around movie making, especially as it permits critical focusing in closeups. However, for general snapshot type of filming, the fixed focus lens is usually better for the beginning amateur because it does not involve re-focusing each time a new shot is to be made. A fixed focus lens is such that most objects from 6 or 8 feet to infinity will be photographed sharply when used at an aperture of f/6.3 and beyond.

As you probably know, the smaller the lens stop used, the sharper will be the definition in your pictures. As you open up your lens, depth of focus naturally decreases. Therefore, pictures shot say at f/3.5 or f/4.5 will not be as sharp as those shot at f/11 or f/16.

Reducing Kodachrome (B. G. Blome, Chicago, Ill.)

Q—*I have some Kodachrome film that is somewhat under-exposed. Is there some reducing solution or process by which this condition can be corrected to partially restore normal density of the film?*

A—There is no method by which under-exposed Kodachrome can be corrected. Reducing formulas are applicable only to single emulsion black-and-white films.

Film Storage (J. P. Muglia, So. Plainfield, N. J.)

Q—*In a recent issue of* HOME MOVIES *it was stated that "with a little care, movie film will last indefinitely." I am a beginner in this home movie hobby, therefore would appreciate your telling me in detail what care I should give my films to preserve them indefinitely.*

A—Reasonable care of amateur movie films consists of storing them on reels, and placing the reels within cans made for the purpose. These, then, should be stored in a cool, dry place. In extremely dry weather, or in unusually dry climates, it is advisable to use the humidor-type film cans having tiny moisture pads inserted inside the lid. The pads should be kept lightly moistened with a few drops of water or humidifying solution sold for the purpose by camera stores.

Cine Special Turret (Martin Jacobsen, Hollywood, Calif.

Q—*In the May issue of* HOME MOVIES *an illustration showed a Ciné Special equipped with a 3-lens turret front. Can you tell me where a similar installation can be made or supply me with specifications so that I can have one made for my camera?*

A—Since the picture referred to in your letter was published, the editors have received a great many letters expressing interest in this Ciné Special accessory. We have quizzed Mr. Chang, owner of the camera, and he advises the turret is a custom-made job built and installed by the former owner of the camera who is not interested in going into production on it commercially. An effort is being made to obtain drawings and specifications so that a descriptive article may be prepared for benefit of readers interested in building the turret themselves or having it built for them. If we succeed, the article will appear in an early issue.

Processing Ansco Color (Edgar Jorgensen, Harwich Port, Mass.)

Q—*Can you give me information about processing 16mm. Ansco Color film?*

A—The manufacturer of Ansco Color movie film does not recommend that amateurs attempt to process this film, because it cannot be processed successfully with the same equipment used for processing black-and-white reversal films. For one thing, it is necessary that the color film, during the processing stage, be not exposed to air until the final steps in the procedure. This, and other critical steps in the process, make it impossible for the amateur to obtain satisfactory results in reversing Ansco Color film.

Lighting Chart (Reginald Lee, Honolulu, Hawaii.)

Q—*Can you give me an exposure chart or guide for reflector photofloods or reflector photospots when used at the camera and mounted in portable light units such as the Bensen Light.*

A—Since exposures indoors are based

• *Continued on Page 674*



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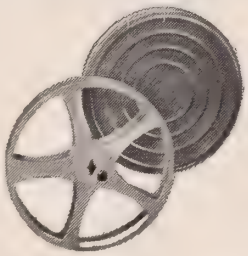
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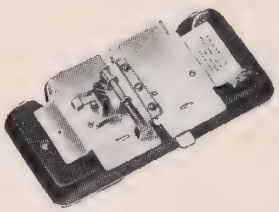
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16mm	800 ft.	2.20	16mm	800 ft.	1.00
16mm	1200 ft.	2.20	16mm	1200 ft.	1.20
16mm	1600 ft.	2.80	16mm	1600 ft.	1.60

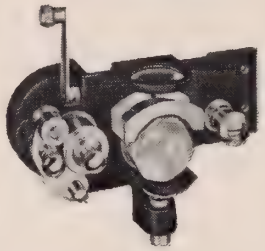
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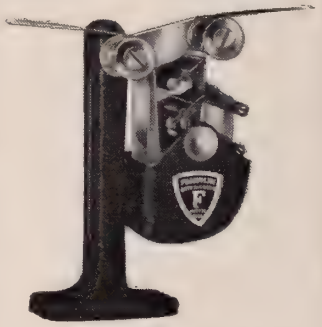
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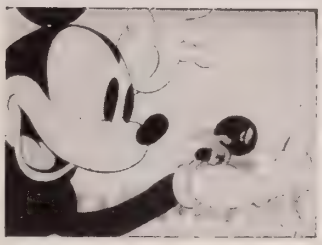
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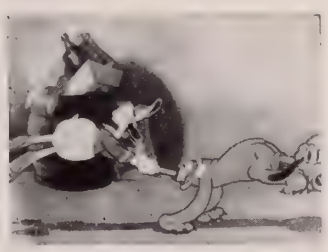
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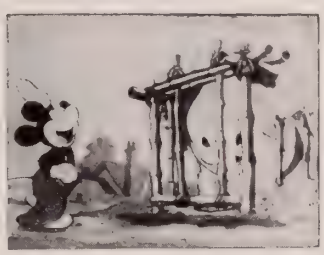
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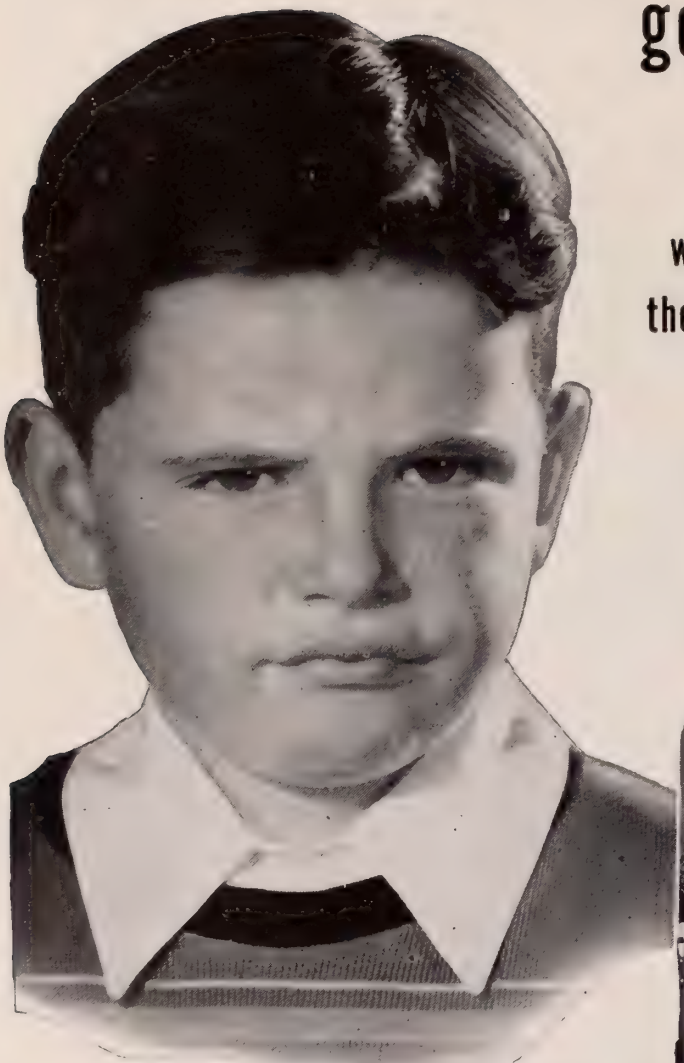
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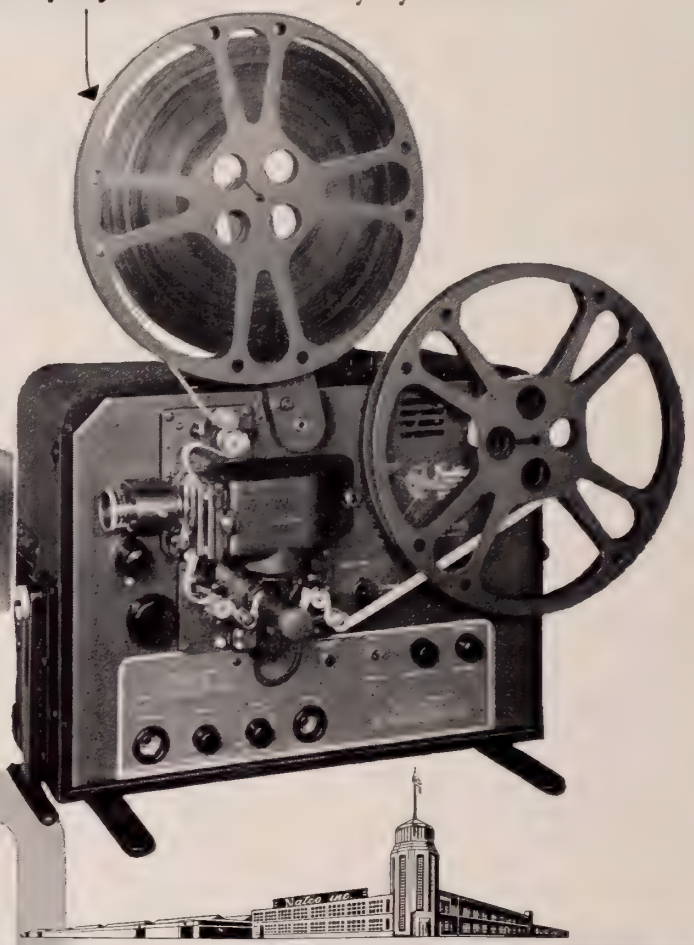
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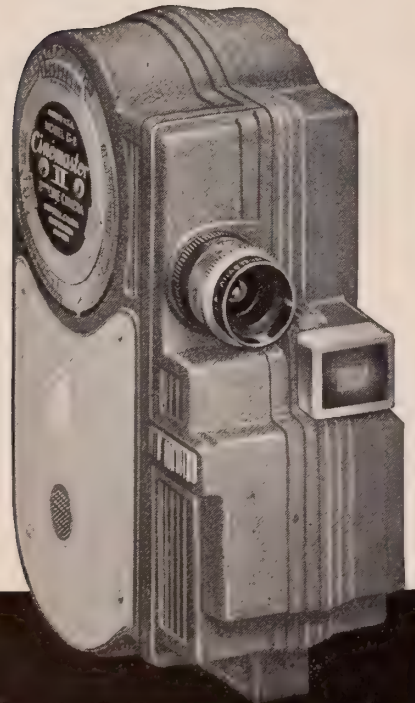
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● A switching point on the Edaville R.R. affords camera fans opportunity to alight and snap pictures. Engine No. 7 is the pride of this capsule, narrow gauge railway, hobby of a Cape Cod cranberry grower, which caters to camera hobbyists who gather together week-ends and charter the line and its equipment for a holiday of picture making.



● On the Providence Cine Club excursion, Arthur Mellor (left) and Walter Odgen made the most of frequent stops of the Edaville "Special" to take detail shots of train and equipment.

All Aboard For The Photography Special!

Sponsored Week-end Train Tours Open New Picture Making Vistas For Movie Amateurs

By ARTHUR M. SHARP

IF YOU want to have the movie making fun of your life, pack a lunch and take along your camera the next time photo bugs in your town charter a train for a photographic excursion. Sometimes its the local model railroaders clubs that charters a train for an excursion into the picturesque countryside, but more often as not it is the camera fans, both still and movie, who sponsor the affair, or perhaps your local camera club.

Early this year the Petaluma, (Calif.) Cinema Club turned out in a body for a photographic excursion upstate; Rockford Movie Makers, last month, boarded an excursion special at Rockford, Illinois, for a picture making excursion to New Glarus, picturesque Swiss village across the state line in Wisconsin; and more recently, the Providence (R. I.) Cine Club joined with the Southern New England Model Railroad Club, for an excursion to Cape Cod.

There's compelling magic in the conductor's call of "Al-l-l A-b-o-a-r-d!" few persons, young or old, can resist, and model railroaders have started a fad of invitational Sunday excursions that is meeting with tremendous response from cine fans who are finding new interest for their picture making talents in the sponsored gypsy trips over little used roads and branch railroad lines. Many model railroaders are also camera fans, so that the two hobbies are enjoyed together, and camera fans are welcomed guests when the tours are of model railroaders' sponsorship.

Thus it is not difficult for any movie amateur to go along on these excursions, whether he be a member of a local camera club or a model railroad group. Seeking out the club secretary, who is generally known at your local camera store, or model hobby shop, will usually bring complete information about forthcoming excursions and an invitation to join in the fun.



● Engine No. 7—for the model railroader, a lilliput queen put out to pasture; for the amateur movie maker, a photogenic movie star.

A variety of fare is invariably offered. Some trips are day-long, starting early in the morning. Others cover a full week end, while super deluxe excursions may go 1000 miles afield. Generally the train follows routine procedure until the branch line is reached, then the schedule changes and fun is the order of the day.

A big engine, tender, open door baggage car for photographers, day coach, Pullman lounge and observation car makes a typical fan special.

Once on the branch line the rail fans take over. As if by magic a new conductor appears punching special excur-

● *Continued on Page 648*



● Weeks before the Window Art Contest begins, Philip Livingston High School (Albany, N. Y.) students work in the art class on preliminary drawings for the window paintings which they will reproduce later on windows of prominent stores of the city's shopping district.



● Three teen-age students completing a painting in an Albany department store window. Earlier they were coached by Norman Rockwell, famous artist.

Filming Idea For Halloween

Community-sponsored Halloween Window Art Contest Furnishes Timely Subject For Amateur's 16mm. Camera

By A. J. O'KEEFE

INSTEAD of soaping windows, stealing fence gates, and engaging in the usual deviltry we have come to expect on Halloween, teen-ageers of Albany, New York, find more satisfying outlet for their exuberance through participation in a community-sponsored Window Art Contest on Halloween. The kids, properly supervised, and with the cooperation of local merchants, paint pictures on store windows in the shopping district for which they later are awarded prizes.

Making a motion picture record of this unique annual affair, that has gained nationwide publicity for the city of Albany, presented me with many interesting problems, both photographic and human. My completed film, 800 feet of 16mm. Kodachrome, is a photographic account of two successive annual Window Art contests, and is edited and titled to make one complete, smooth-flowing story. It is shown in the Albany city schools a few weeks before Halloween each year as a means of stimulating student participation in the contest.

The original object of these juvenile artists' competitions was to provide a wholesome outlet for youthful energies and thus lessen the destructive pranks which otherwise would be, and formerly were, a source of annoyance and loss to property owners. Not only have they had the desired effect in this respect, but the contests have grown tremendously in comercial value to the merchants whose windows are donated for the purpose, in that the contest draws innumerable parents and friends to the shopping area to view the children's creative efforts.

About half of the film was made in



● To tie up with art theme of film, author O'Keefe painted his titles on colored showcards cut out in form of artist's palette, added brushes and mahl-stick for added realism. Main and end titles were hand lettered; subtitles were composed of white block letters.



● Woolworth's and other prominent merchants of Albany each year donate their windows for teen-agers' use in annual Window Art Contest. Day after Halloween, best paintings are judged and awards made to the painters. Affair is ideal subject for movie cameras and color film.

school-rooms and the remainder outdoors. Outdoors, the most important problem was window reflections, since many shots were photographed from sidewalk position through plate glass windows in order to portray the artists as they worked on their creations, which are done in water-color on the inside surface of the windows. The constant use of polaroid filter for such shots satisfactorily lessened objectionable reflections. If ever there was a "must" item in practical photography, the polaroid filter was it in this situation!

In order to avoid confusion, distraction, and delay which would rob the action of much of its pleasing naturalness, it was necessary to reduce to a minimum the equipment used, and to have that equipment as completely ready for instant use as it was possible to arrange in advance. Therefore, contrary to accepted good practice, several of the school-room shots were made without benefit of tripod or exposure meter. It is surprising how much more of a nuisance than a help such normal aids as tripod and meter can become when the photographer has to contend with short class-room schedules; cramped conditions incidental to closely spaced desks; and, not least, the bubbling, unpredictable energy of teen-age youths. Under such conditions one sticks to elementals, thankful for the fact that his past experience will adequately serve to indicate proper exposures and whatever else that circumstances may require.

Both Type A and Regular Kodachrome were used. Most of the footage was exposed with a Victor Model 4 camera with standard f/1.5 lens. In addition, toward end of the undertaking a Magazine Kodak, f/1.9, became available, and was particularly helpful in permitting use of whatever type of film was most suitable to a particular scene.

It was not the photographer's good fortune to be favored with optimum Kodachrome conditions, and since the windows remained decorated for but a few days, the photographer had to move fast in order to get around and catch the various juvenile artists actually at work on the windows. Consequently, a considerable part of the film had to be made under relatively adverse and uncertain weather conditions. This, of course, necessitated the use of a wide variety of lens openings. At times the sun was so capricious that it is interesting to observe, in the finished film, how the color intensity of certain shots changes quite manifestly as the sun suddenly ducked behind clouds.

Because of conditions beyond control, Type A film had to be used about as much on outdoor daylight shots as it was on indoor shots, necessitating use of a Kodachrome Type A filter. Worthy of mention is the fact that for one roll of the "A" film, though its entire 100-ft. length was exposed in less than ninety minutes elapsed time, a whole gamut of lighting requirements had to be met, the action comprising shots made in three different class-rooms, in as many different schools. In the first two rooms —one having an average amount of daylight; the second a completely glass room resembling a glorified florist's hothouse, even to the extent of a sheet glass roof—it was found desirable to supplement the natural light, so blue floodlights were employed, in addition, of course, to the Type A filter. In the third room to be photographed on this particular roll of film, approximately full night conditions prevailed, so that the filter was removed and regular floodlights used for illumination.

Similarly, when using Type A film in daylight to picture window action from an inside position looking out into the street, the blue-light Type A filter combination was brought into play. The very colorful Neon signs over the merchant's windows lent themselves readily to Type A film, but were photographed at full aperture (which is a greater exposure than the Neons themselves call for) in order to get a better image of the less brightly lighted window areas and the sidewalks underneath the signs.

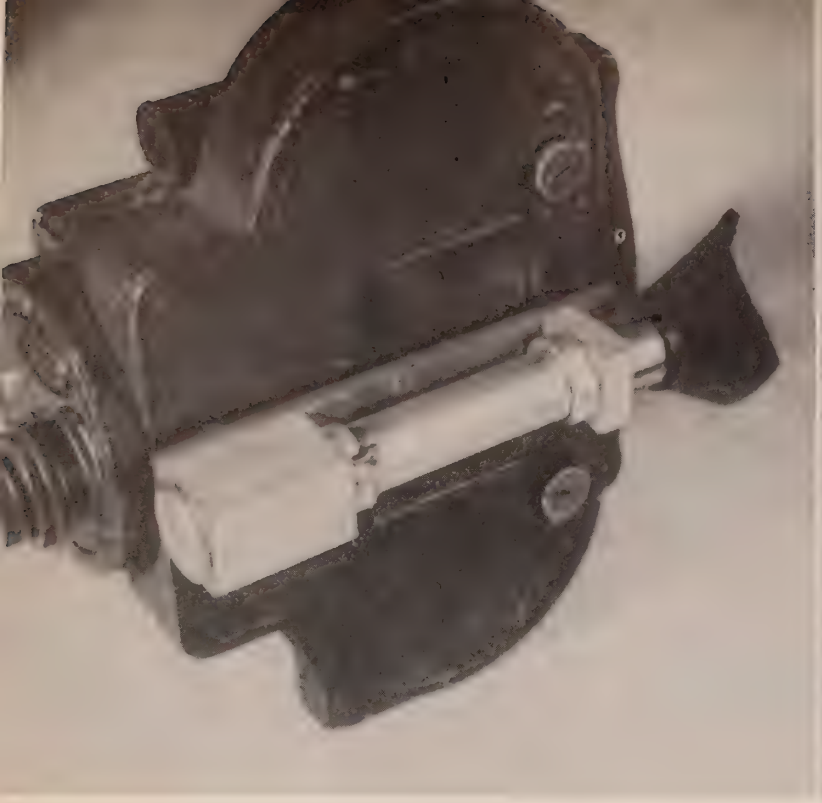
In one instance there was no opportunity to photograph a given window painting in daylight and the painting, as lighted from behind, presented an objectionable brush-streaked appearance, rather typical of water-color work on transparent glass, when viewed from the street at night. The problem of getting an acceptable night shot was solved by moving the camera a bit to one side and instead of photographing the actual painting, its reflection was photographed as it appeared bright and unstreaked in the mirror which constituted the rear of the store window area.

The entire film was shot at 16 frames per second, except for one rather darkly-located window which was taken at 8 frames with exposure at f/1.9 because of the weak light that existed when the picture was taken at 7:30 a.m.—about a half hour after daylight arrived.

● *Continued on Page 652*



● Author's 16mm. film record of Albany's annual Window Art Contest concludes with this closeup of the grand award winning window picture in the 1946 contest.



● Ensign Kinecam, European 16mm. cine camera, with through-the-lens viewer mounted on camera door. Viewer permits focusing directly on film and overcomes parallax bugaboo when focusing comera on objects closeup.



● View of finder detached from camera. Components are shown in schematic drawing on opposite page which is offered for those readers desiring to build a similar viewer for their cameras.

Through-The-Lens Viewer

How To Construct And Install A Direct Focusing Viewfinder For 16mm. Cameras

By R. F. J. VAN PELT and W. DEKKERS
Institut Voor Biologische Smalfilms,
Oss, Holland

FOR ORDINARY picture making, the rather plain equipment of the amateur movie camera largely meets the requirements; but for specialized work there remains always much to be wished for as to versatility of the camera. This is especially true of the viewfinder, for critical cinematography demands something more positive than the orthodox viewfinder with its ever-present problem of parallax. The answer, of course, is an auxiliary through-the-lens viewfinder, affording a view of the area taken in by the lens as seen through the film in camera.

The writers have, for many years, specialized in making 16mm. films on plant growth, using an Ensign 16mm. Kinecam. In our early work, we found that when working at a distance of from 30 to 60 cm. from an object, it was rather easy to maintain control on focus and exposure. To estimate the frame to be photographed, it was only necessary to look through the regular viewfinder, which is positioned on the side of the camera on a level with the lens, make a mental note of the probable parallaz, and shift the camera accordingly. Focus was established by referring to an empirically composed table in which were noted various distances contrasted with their corresponding marks on the rim of the camera lens. When, however, these ciné studies were performed at closer distances, say from 30 cm. down to 5 cm. or less, this method was no longer satisfactory.

The first solution that came to our mind consisted of a separate viewer that would project image of the scene upon a small ground-glass screen by an objective that was identical with the one used in the camera—an effect similar to that seen on the ground-glass of a view camera. This viewer would be placed in exactly the same position as the camera would be in making the shot, with the object of insuring identical images encompassed by both camera and viewer.

We exposed many feet of film, using this type of viewfinder, though the disadvantages are striking. We found, for instance, that it is quite impossible, or at least very difficult, to control the exposure once the camera has begun its slowed-down motion, because it must be removed to make place for the viewer; and to replace the camera in exactly its former position requires considerable skill. Consequently, we abandoned this method and adopted a better one which consists of controlling alignment of camera with object as well as focus through the film within the camera during the exposure. This method is common with most professional cameras and with some advanced equipment in 16mm.

Although the finder to be described here is suitable for many types of 16mm. cameras and for some 35's, such as the Eyemo, its ultimate design must take into account the special construction characteristics of the camera for which it is intended. The underlying principle of this viewer is to enable the cinematographer to see the scene exactly as it will be photographed, by viewing it through the film through a rectangular opening in the pressure plate of the film gate by means of a double prism arrangement plus an enlarging lens system, as shown in the optical diagram.

By this method, the cameraman looks at the scene facing his subject, a decided advantage over the system which calls for viewing the scene through the lens by means of a right-angle viewing device. Moreover, this method offers the advantage of being able to focus di-



● The viewer disassembled. Parts are relatively easy to machine for those owning or skilled in operating a lathe. Necessary lens elements and prisms may be obtained from any optical supply house or war surplus salvage stores. Authors used brass in the construction of all metal parts.

rectly on the film—ideal where ultra-closeup shots are to be made.

The optical system is described in Figure 4 of the diagram. To simplify matters, the eyepiece is represented as one lens. (Actually, it consists of two elements as shown in Fig. 1.) The image on the film is shown as a heavy vertical arrow. Lens II projects a reduced inverted picture of it within the focus of lens I (reversed vertical arrow). This results in an enlarged and reversed picture of the frame represented by the long arrow at right, indicated by the double-dotted lines. As the image on the film is a reversed image of the real object, it becomes visible through the viewer in the correct position.

Figure 1 shows a longitudinal sectional view of the device. Parts not in the plane are indicated by dotted lines.

A is cover of the camera to which the viewer is attached by means of ma-

● *Continued on Page 666*

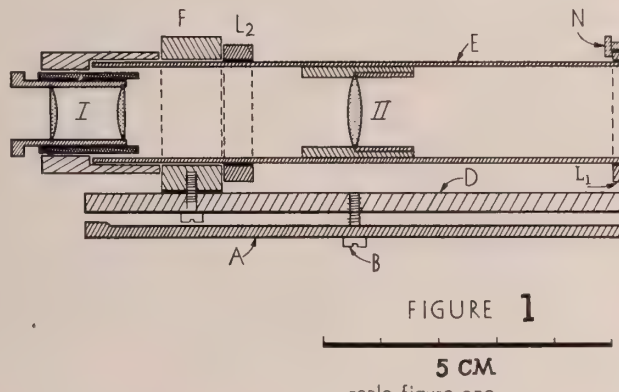


FIGURE 1

5 CM.

scale figure one

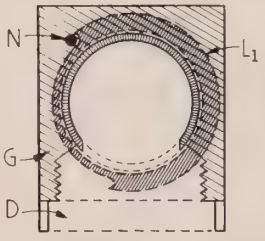


FIGURE 2

2 CM.

scale figure two

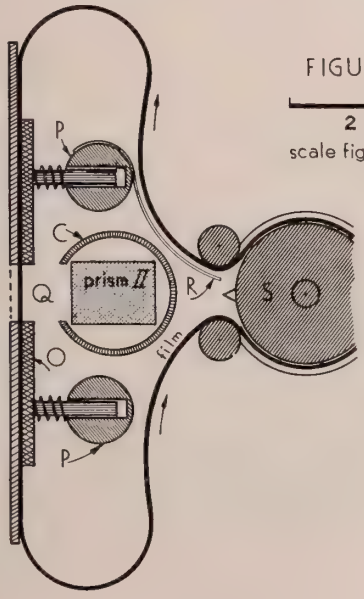


FIGURE 3

2 CM.

scale figure three

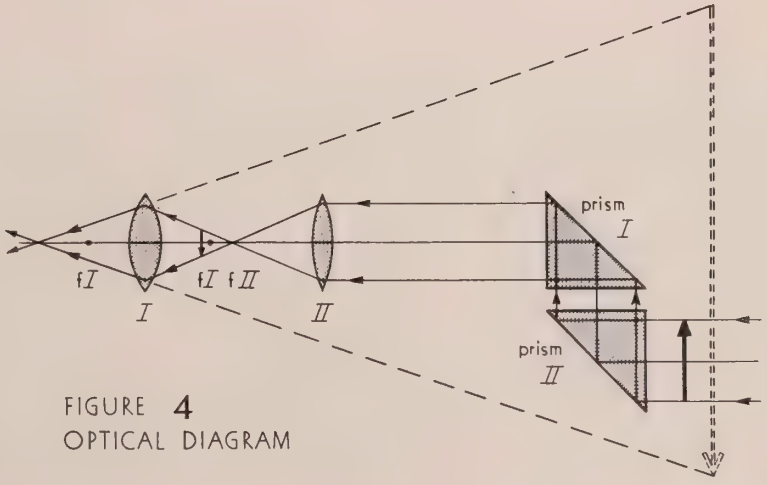


FIGURE 4

OPTICAL DIAGRAM

● Exact dimensions have been purposely omitted in this drawing in view of fact different models of cameras will require certain changes, best worked out by the individual. Fig. 1 is cross-section of viewer, showing position of lenses and prisms and also method of mounting viewer on camera. Relation of viewer prism to film in camera gate is shown in Fig. 3. Figure 2 shows details of rotary adjustment of tube for light trapping, and Fig. 4, optical diagram.



● Fig. 1—Dow Garlock, of the Los Angeles 8mm. Cinema Club, and Joe Wilson, another 8mm. movie enthusiast, have perfected a new device for maintaining synchrony between home movie projectors and sound reproducers. Shown here with device coupled with Filmo 8mm. projector and Soundmirror magnetic tape recorder is Garlock, whose descriptive article begins on this page. The device, known as the Syncro-Meter, not only permits keeping both machines in sync, but will retrieve frames lost in out of sync intervals of film runs, something that is not possible when relying on stroposcopes.

Licking The Sync Bugaboo For Home Sound Movies

By W. D. GARLOCK

YOU CAN expect to have synchronized sound for 8mm. and 16mm. home movies much sooner than you think. The development and refinement of magnetic recording and the early appearance of both tape and wire recorders on the market bring the realization of sound for personal movies ever closer for the average projector owner.

As with all other forms of sound reproducing equipment heretofore employed by the amateur (exclusive of sound on film), the problem of syncing recorder and/or reproducer and projector still remains. Until now, no effective means for keeping both machines in synchronization has been developed, except by direct mechanical coupling which invariably added the problem of replacing the motor for one of increased power or of constant speed.

The use of stroboscopes has enabled many of us to maintain synchronization of sorts, but once the projector gained or lost a few frames over the recorder, while it was possible to return the projector to sync speed, it was impossible to make up or lose the frames lost or gained during the interval projector was out of sync. Thus, true synchronization between projector and turntable could never be accomplished.



● Fig. 2—Here projector and sound reproducer are joined together with the Syncro-Meter by means of flexible cables. Inside the device is a geared mechanism that indicates exact synchrony when both machines are turning at balanced speeds. Device may be used with any make projector.



● Fig. 3—Not clearly shown here is rheostat dial at bottom of panel of the Syncro-Meter by which speed of projector is controlled in adjusting for sync.

This is the bugaboo Joe Wilson and I have successfully overcome in developing the apparatus we have tradenamed the Wilson Syncro-Meter, and which we gave its initial public demonstration at the recent Cinema Exposition sponsored by the Los Angeles Cinema Club. With the Syncro-Meter it is possible to maintain perfect synchronization between any silent film and post-recorded sound recorded on either magnetic tape or phonograph discs, and it may be adapted to either 8mm. or 16mm. projectors of all makes.

Before describing the Syncro-Meter in detail, we shall explain why most electrically-driven home movie projectors do not turn at constant speed, and therefore make some medium of synchronization necessary in order to keep them in step with the sound reproducer.

Since up until the present time sound has never been a consideration in the design and construction of home movie projectors, the motors of most of these machines have not been required to turn at constant speed as defined for sound picture presentation. By employing motors of this type, a considerable saving is effected in the cost of silent projectors. Such motors, however, are subject to line load variations in the electric current supply, with the result that if the current drops momentarily, say from 110 volts to 105, the motor will slow up.

For this reason, owners of silent movie projectors who have tried to synchronize their pictures with post recordings of sound of various kinds, have invariably encountered the problem of fluctuating projector speed. The use of a stroboscope, while of some assistance in indicating *when* the projector is turning at the established or desired speed, fell far short of a satisfactory solution of the problem, as already explained above. For even though synchronous speed could be maintained most of the time, a sudden change in the voltage volume of the power line, such as occurs when your electric refrigerator starts, would slow down the projector motor momentarily, throwing it out of sync.

And even though the two units of the system (projector and sound) are again brought back to synchronous speed as quickly as possible, the lag of the picture behind the sound is rarely recovered through this action and any attempt to achieve this result is strictly by guess work.

The problem to be overcome, then, is to know with accuracy how many frames the picture has gone out of sync, and how to recover the loss quickly. Obviously this would call for a separate control unit, having influence on the speed of the projector with relation to speed of the sound reproducer unit—a device that would indicate quickly and accurately (1) if the system is in sync; (2) how far out of sync in terms of film frames it may be; and (3) when, through proper adjustment of the control, the film is back in sync with the sound. This we have accomplished with the Wilson Syncro-Meter illustrated in detail in the accompanying photos.

In Fig. 1, the author is shown operating the rheostat control of the Syncro-Meter, shown coupled to a Filmo 8mm. projector and a Soundmirror magnetic tape recorder. The three units are shown in greater detail in Fig. 2; and Fig. 3 gives a closeup view of the Syncro-Meter. Salient features of the Meter are a frame counting dial, a vernier-type rheostat in the center, a change of speed mechanism and the synchrony mechanism and dial.

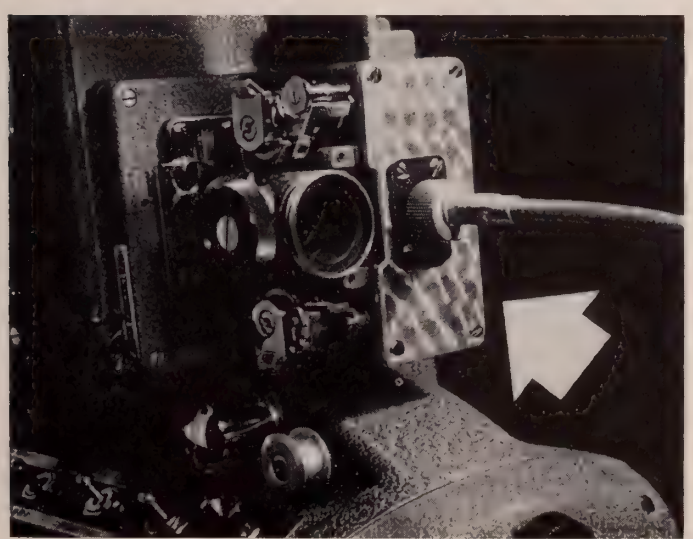
The frame counter dial, on left side of meter panel, is equipped with dual pointers; one indexes 100 frames per revolution and the other indexes 10,000 frames per revolution. This feature is not essential to the function of synchronizing, but is an aid to accurately measuring scene and sequence length in editing films for post recorded sound scoring. It is also useful in determining possible film cuts to conform to selected musical sequences.

The vernier rheostat, when the Meter is connected with the projector motor power line circuit, makes it possible to obtain very critical adjustment of the projector motor speed, thereby eliminating any drift from sync speed, as invariably occurs when an effort to keep speed constant is attempted with the regular projector motor rheostat. The change of speed mechanism adapts the meter to either sound or silent projector speed, i.e., either 16 f.p.s. or 24 f.p.s., when used in conjunction with magnetic tape recorders, or phonograph turntables operating at either 78 or 33 1/3 revolutions per minute. The synchrony dial is indexed in frames, and the single pointer registers any out-of-sync condition to the extent of 40 frames fast or 40 frames slow.

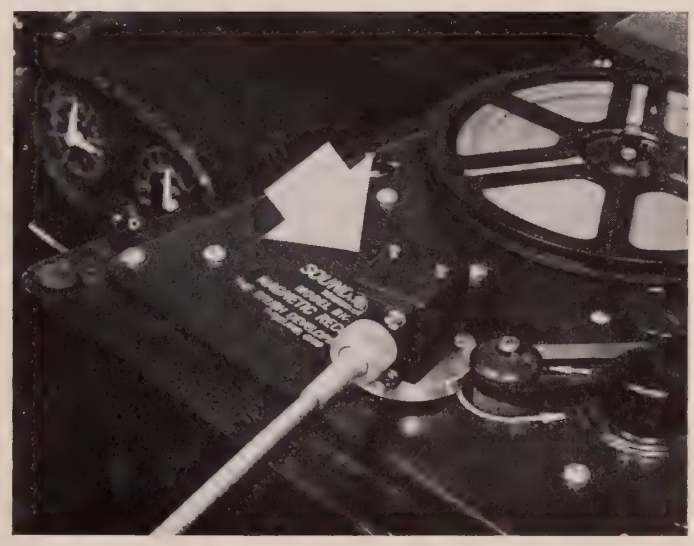
In operation, mechanism of the Syncro-Meter is actuated by two flexible shafts. One is connected to the manual threading knob of the projector and the other to the sound reproducing unit. The connections for both units are shown in Figs. 4 and 5. In the case of the 8mm. Filmo projector, a special coupling unit replaces the front plate and threading knob. For the Soundmirror tape recorder-reproducer, a friction drive unit operates from the capstan. For phonograph turntables a similar coupling unit is employed.

The meter mechanism is so balanced that when units of the system (projector and sound) are operating in syn-

• *Continued on Page 663*



• Fig. 4—Arrow points to flexible cable adapter for the Filmo 8mm. projector which replaces regular front plate and manual threading knob. With all projectors, cable is connected to threading knob or its shaft in a similar manner.



• Fig. 5—Indicated by arrow is the coupling device that connects flexible cable of Syncro-Meter with Soundmirror magnetic tape recorder. A friction pulley contacts the recorder capstan to supply cable driving power.



● Careful direction will result in proper expression of players necessary to achieve the suspense desired in the scenario beginning on this page. Here player depicts husband's reaction in scenes 36 and 37 as things begin to disappear, then re-appear while he is reading ghost stories. Careful attention to lighting will enhance composition.

Film A Ghost Story!

Here's A Scenario That Calls For A Ghost And Things That Disappear, But A Movie Simple Enough For Any Amateur Filmer To Make

By WILLIAM L. LUCAS

IF YOU like ghost and mystery stories —and most people do—why not take this theme for your next home movie? A ghost story, told through the medium of the motion picture, calls for interesting cinematic tricks and affords the movie amateur opportunity to display his trick camera art to the utmost.

This month's scenario is a natural for those movie makers who like trick photography, but it calls for no difficult tricks that are beyond the ability of the beginning amateur nor the cinebug owning the simplest of movie cameras. The eerie and mysterious action called for demands nothing more in camera trickery than stop-motion and ultra-speed photography, and double exposures coupled with effective lighting — all within the scope of almost every movie camera owner.

Lars Moen, in his article in the January (1947) issue of Home Movies, described stop motion cinematography at length as applied to amateur movies, and a review of his article before starting to film this scenario is recommended.

The story concerns Dan, an otherwise devoted husband who has a weakness for liquor. Left alone one evening while his wife ostensibly goes away on a visit, Dan takes to drinking while reading a ghost story and then things begin to happen. Both his cigarettes and drink disappear and then reappear, and the appearance of a ghost climaxes the action that causes Dan to swear off liquor for good. Of course, it is Dan's clever wife, Peggy, who is behind all the mysterious goings on, as revealed in the closing scene. Title of the story is:

"NEVERMORE"

Sub Title: "Or, Dan's *Last* weekend."

Scene 1: Closeup of Dan's and Peggy's feet standing next to a woman's suitcase.

Scene 2: Medium closeup of Dan and Peggy. Peggy is wearing a hat and coat; Dan is in shirt sleeves. Peggy kisses Dan then admonishes him:

Title: "Now stay away from the liquor cabinet while I'm gone."

Scene 3: Same as Scene 2. Dan nods seriously, then pats her on the shoulder reassuringly. Peggy smiles and stoops to pick up her luggage.

Scene 4: Medium shot of Dan and Peggy standing in the livingroom. Front door is visible. Peggy has luggage in hand as they both start to walk towards the door.

Scene 5: Medium closeup of front door, interior. Dan opens door, quickly kisses Peggy again, then she exits. Dan stands for a moment waving, then closes door.

Scene 6: Closeup of Dan grinning in anticipation.

Scene 7: Same setting as Scene 4. Dan lights a cigarette and drops the extinguished match on the floor. He inhales deeply, flicks some ashes on the carpet, then walks jauntily out of camera range.

Scene 8: Semi-closeup of Dan opening liquor cabinet and removing a bottle. He pours a drink. Substituting de-carbonated gingerale for the succeeding drinking scenes is recommended or "Dan" might not be able to last one reel!

Scene 9: Closeup of Dan downing the liquor. He smacks his lips and sighs, "Ahh!" Fadeout.

Title: "That evening."

Scene 10: Fadein medium shot of Dan searching through bookcase but apparently finding nothing he wants to read. He arises.

Scene 11: This setting includes a com-

● *Continued on Page 650*

TROPICANA—Palm fronds of cocoanut palm trees offer an intriguing photo pattern in picture on opposite page, making an ideal title background for movies made in Hawaii, Bermuda, Cuba or Miami. Use a 1¼ diopter auxiliary lens and shoot at distance of 30 inches. For Kodachrome, tint picture with photo oils or water colors. Photo by Dr. Carlyle Miller.



Dream With Music

Fast Lenses And Type 'A' Kodachrome Insure Good Pictures Of Stage Shows

By OSCAR HOROVITZ

IF YOUR camera has an f/1.5 lens or better, you can shoot movies in color of almost any stage production, not to mention the ice follies, and obtain excellent results.

During the New York World's Fair in 1940, I experimented with exposures for filming stage shows, using Type "A" Kodachrome Film. This was necessary since one cannot satisfactorily use an exposure meter in a theatre during a performance. As a result of this, I concluded that the exposure of f/1.5 would do an excellent job for all spotlighted scenes or scenes fully lighted. This started me on the road to "shooting" stage shows.

When the Eastman Kodak Co. started marketing their 50mm. f/1.6 lens, I rushed to purchase one of these, saying to myself, "Now I can really do a complete job of taking pictures of musical comedies." Before the advent of this lens, I was restricted to the use of my 1" f/1.5 lens which required that I be seated in the first row of the orchestra for closeup work. This is undesirable since better pictures are obtained by "shooting down" on the stage from the balconies rather than pointing camera upward from the orchestra seats. Furthermore an orchestra seat is in too noticeable a location, especially if one hasn't permission to "shoot" the show.

Since my camera was not manufactured by Eastman, it was necessary to purchase an adapter for the Kodak 50mm. lens. Then my troubles commenced. My pictures were out of focus. After going to considerable expense with private camera repairmen and getting nowhere, so far as sharp pictures were concerned, I finally induced the camera makers to loan me their device for fitting lenses to cameras and be-















● These 16mm. frame enlargements of author's Kodachrome picture demonstrate the skill with which he filmed the popular stage musical, "Dream With Music," starring Zorina. Note how he has varied his shots from long shots to closeups, a matter that required returning to the theatre three times and filming from various locations within the theatre.

lieve it or not, I succeeded where others had failed, and had a properly focusing 50mm. lens.

One night I attended a performance of "Dream With Music" in the Shubert Theatre, in Boston, starring Zorina. I studied the show with an eye to making a movie. I decided that the lighting was sufficient for good filming and made mental notes only of what scenes I would film. Written notes were out of the question, due to lack of light and the necessity of watching the show.

The following night I returned and purchased the cheapest gallery seat in the theatre. I did not occupy this seat but stood at the back of the first balcony and photographed my "long" shots, using my 1" lens at f/1.5 opening, and my medium shots using the 50mm. lens at f/1.6 opening.

The next evening I occupied a seat in the front row of the balcony and using both lenses, wide open, attempted from memory, to take scenes which were continuations of scenes shot the previous night. The fourth night I occupied a box seat at the first balcony level, overlooking the stage. From this location, using the 50mm. lens, I succeeded in getting excellent closeups of the actors.

In using my 50mm. lens, I used the "built-in" critical focuser on the camera, since there was no light by which to read distance setting marks. I carried a very small pencil-like flashlight with which I watched the footage marker in order to know when to change the rolls of film. I tried making the changes while seated, but wound up by returning to the stair halls whenever I needed to reload the camera.

I was very careful to "shoot" only when the music was loud enough, so that whir of the camera motor would not be disturbing to my neighbors. Also, I was careful to "shrink" away from the people sitting next to me so that their movements, such as applauding etc., did not cause my camera to shake. Obvi-

• *Continued on Page 668*





• "Kiss of Death" affords the serious amateur excellent studies in the techniques of building suspense through skillful photography and editing.

MOVIE ANALYSIS

By EDWARD WALDEN

"KISS OF DEATH"

Produced by Fred Kohlmar. Directed by Henry Hathaway. Starring Victor Mature, Brian Donlevy, Coleen Gray. Twentieth Century-Fox Production.

★ Of special interest to the serious movie amateur in this film are those scenes in which suspense is created by effective use of photography and cutting. Both these elements of good film making are essential to the amateur and the professional.

Kiss of Death is a hard-boiled melodrama about gangsters. It tells the story of a criminal, played by Victor Mature, who wants to go straight for the sake of his children. He is only able to do this by turning state's evidence against a former fellow criminal. However, the jury acquits the criminal who then sets out to revenge himself on Victor Mature and his family.

The opening sequence of the picture is a good example of well created suspense and one from which the amateur can learn a great deal about effective story telling on the screen. Mature and two associates rob a jewelry concern located on the 24th floor of a skyscraper. One of the jewelers is bound and gagged; the other is knocked unconscious. The three thieves, their pockets filled with jewelry, nonchalantly leave the office and walk toward the elevator. They are visibly impatient as they wait for the elevator to take them down to the lobby. It is a long time arriving and one of the men becomes outwardly nervous. Finally the elevator stops at their floor and picks them up. Real suspense then begins, for the question now arises in the audience's mind: "Will they get to the lobby and out of the building before the robbery is discovered?"

In the scenes that follow, three different shots are used to build up and heighten suspense. One shows, in close-up, the figures that light up on the elevator indicator board as the lift descends. Another is a medium shot of Victor Mature standing at back of the elevator against the mirrored wall; in the mirror, we see the elevator doors opening at different floors to let in passengers. The third shot is of the bound and gagged jeweler struggling to free himself.

Victor Mature grows more and more tense as the elevator stops at each floor. The elevator's descent seems interminably long. It

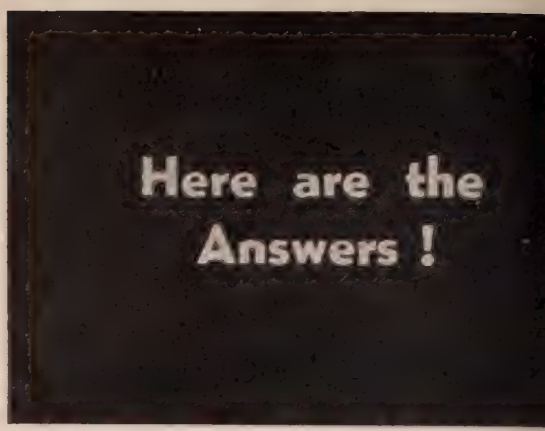
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SCREEN QUIZ

A Novelty Film Idea That Is Taking The Cine World By Storm

By ROBERT C. DAVIS







★ WHEN *Ford Times* and other publications introduced the photomicrographic quiz as an editorial feature, they started something that has ciné amateurs everywhere attempting to duplicate on movie film. Shooting ultra-closeups is really easy if you have the equipment, which means a movie camera that provides for through-the-lens focusing and a set of extension tubes. Also, you can achieve a reasonable facsimile of the result employing only auxiliary lenses, such as you might use in filming titles.

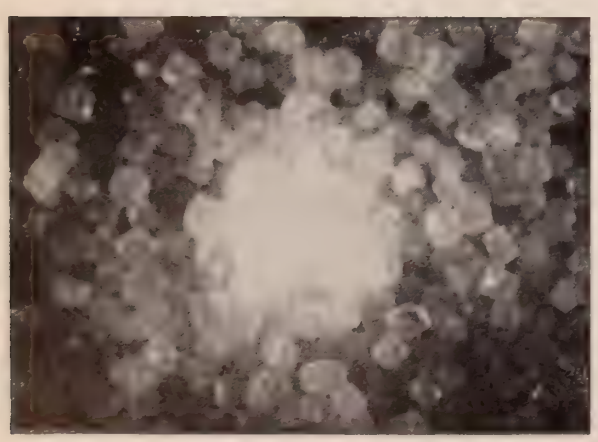
A quiz picture is just about the most popular home movie film fare one can screen today. You project a series of ultra-closeups or cinemicrographs on your screen and challenge your audience to identify the articles they represent. Several times I have offered to anyone viewing my picture *What Is It?* for the first time, $10.00 for naming every object pictured in closeup. I still have my $10.00. It becomes a gay pastime for a family gathering or movie club group to test their skill in identifying objects so filmed.





What Is It?, frame enlargements from which appear on this page, was filmed entirely with a 16mm. Bolex camera with the aid of extension tubes. I had three tubes made to order: two ¼-inch in length and the other ½-inch long. These were threaded on one end to fit the lens mount of my camera and on the other to receive my standard 1-inch "C-mount" lens. Using these tubes in various combinations, I can obtain extensions of my camera lens from ¼ to 1 inch, and if the three together are not screwed together too tightly, I can obtain an additional ⅓ inch.

In making the closeup of the salt grains, which was the most highly magnified of all articles pictured in the film, I used all the tubes loosely screwed together to obtain a 1⅓-inch extension

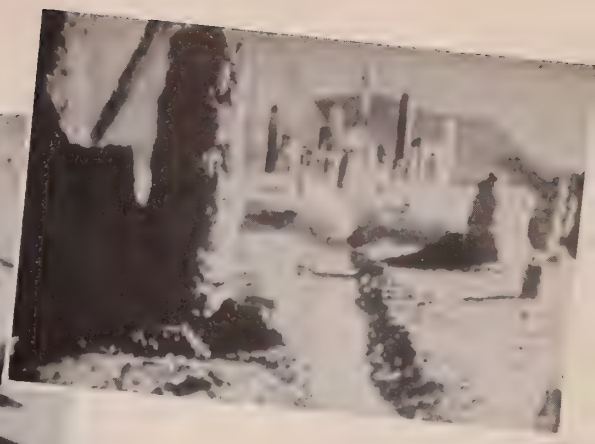




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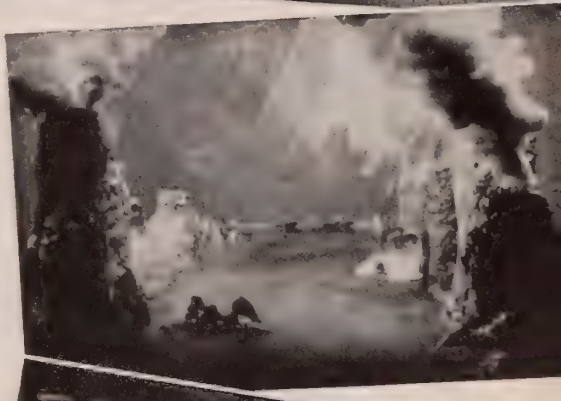














Martian Fantasy

Movie Of The Month For October

By REGINALD McMAHON

ONE THING about making a picture of Mars, few, if any, can dispute its authenticity. After all, who really knows what the planet looks like or what is the nature of its terrain and of any structures that may exist there? Reading the views of scientists and astronomers, one's imagination might conjur up almost anything.

The entire idea for my picture *Mars*, a fantasy travelogue running some 550 feet in 16mm. monochrome, was suggested by the music of Moussorgsky, and this plus an occasional touch of Rachmaninoff's "Isle of the Dead" furnishes the musical score. All of the sets are miniatures, the construction as well as destruction of which will be described a little later.

The picture is introduced on the screen with a foreword which states:

"Someday the planets may come to an end, doomed to destruction by slow decay or violent catastrophe. Then Mars would be a deserted and lifeless ghost planet upon which we might see the products of an ancient civilization—a fantastic monument to a race extinct for perhaps millions of years."

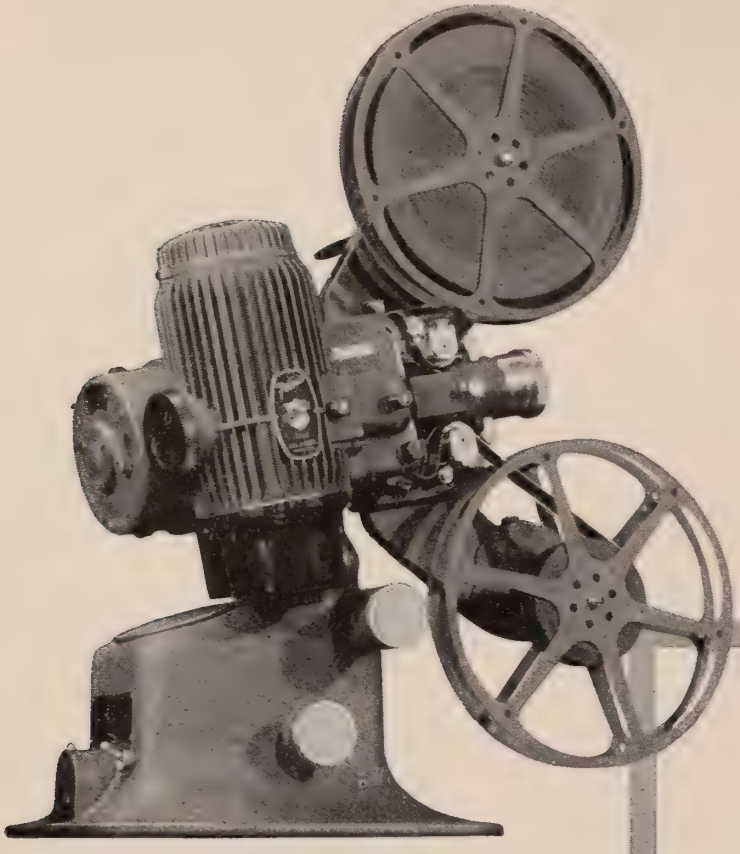
This is followed by a series of shots of the starry heavens, culminating in a closeup view of Mars with its traditional two moons—one on either side. The camera then zooms forward to a closeup of the planet and then there is a dissolve to a still closer view—a high overhead shot of the planet's terrain. This shows the dry canals, craters and mounds which

• *Continued on Page 654*



• Keyed to our atomic times is this 16mm. picture of the imaginary destruction of the planet Mars. All scenes are miniatures painstakingly constructed by author from sticks, stones, cardboard, and papier mache. Although devoid of any action, the picture maintains movement and continuity through clever manuevering of camera in zoom and trucking shots, plus lap-dissolves. Reproduced here are 16mm. frame enlargements from author's film.

You'll see your movies at their brilliant best with one of these .



Filmo Diplomat



Filmo Showmaster

16mm

Filmo Showmaster...16mm

Capacity for reels holding up to 2000 feet of film makes this projector popular where uninterrupted programs are wanted. No need to change reels for 1⅓ hours! Pictures are brilliantly illuminated by the 1000-watt lamp and efficient B&H optical system which includes an F1.6 Filmocoted lens. Other features include two-way tilt, reverse, fast power rewind, and error-proof threading with B&H Safe-lock Sprockets and guards.

Filmo Diplomat...16mm

This improved B&H projector has new, vertical, heat-radiating fins which keep the lamphouse even cooler than before. Brilliant pictures are assured by the 1000-watt lamp and the highly efficient B&H optical system with fast F1.6 Filmocoted lens. There's a lens focus lock, radio interference eliminator, reverse, and fast power rewind. All-gear drive—no chains or belts inside or outside. Safe-lock Sprockets and guards prevent incorrect film threading. Film capacity, 400 feet.

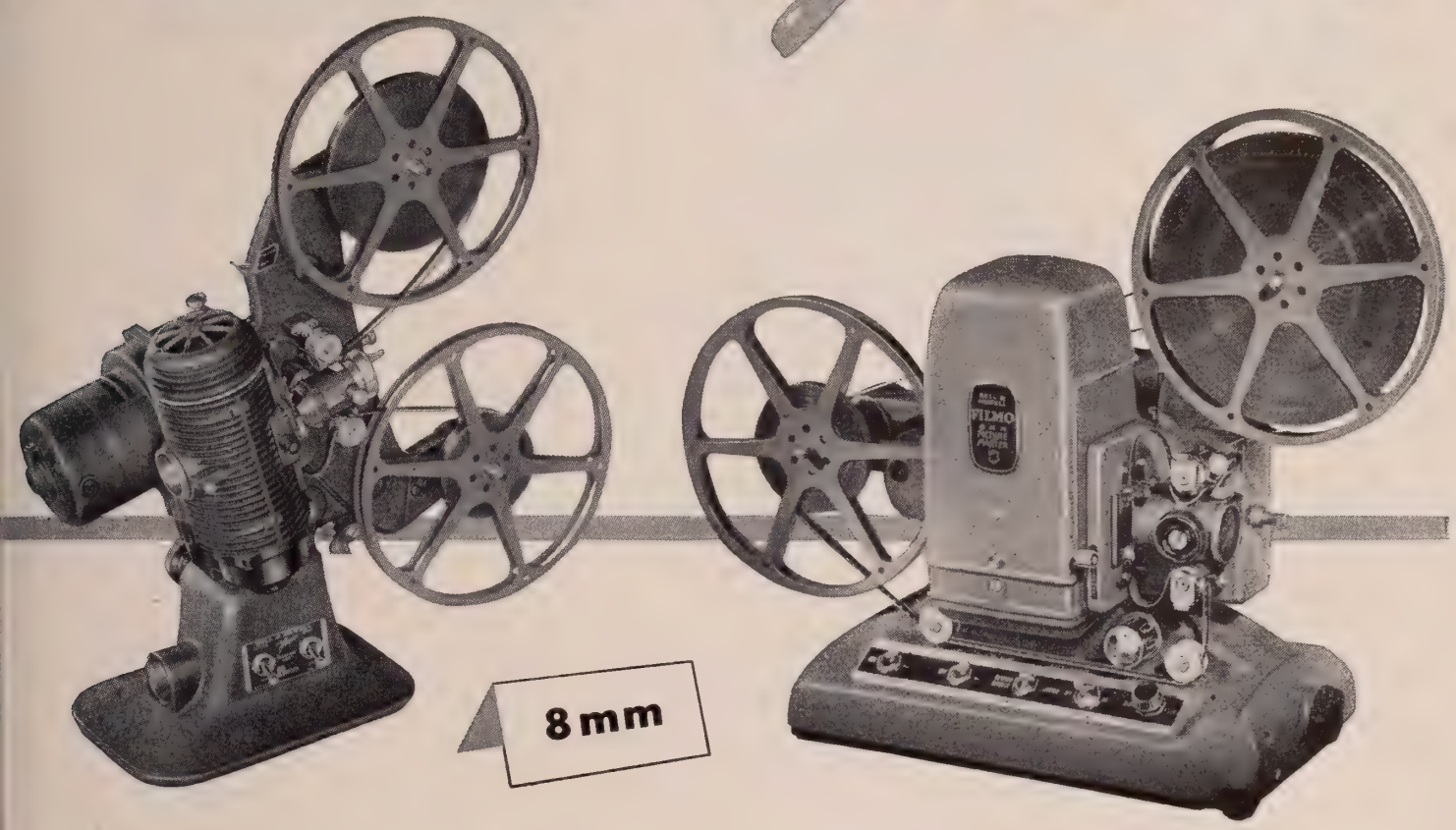
Filmosound



Filmosound...16mm

With this superb projector you can make theater-quality presentations of professionally-made sound motion pictures in your home, church, or club. It has ample capacity to serve auditorium audiences, yet is compact and easily portable. Widely accepted as the finest 16mm sound film projector, it will show your own 16mm silent films, too. Easy to use—school children quickly become skilled operators.

Filmo Projectors



Filmo Master 400... 8mm

Brilliant screen pictures are assured by direct-beam optical system, F1.6 Filmocoted lens, and 500-watt lamp. Perfect picture steadiness results from the camera-matched film registering mechanism. Capacity for 400-foot film reels permits a full 33 minutes of uninterrupted projection. Other fine features include power rewind, metered lubrication, "floating film" protection, separate lamp switch, and clutch for "still" projection. Silent, all-gear drive—no chains or belts inside or outside.

Filmo Picture Master... 8mm

An all-new projector with every feature you could ask. Shows brighter pictures than any other 8mm projector, regardless of lamp wattage. The 750-watt lamp is mounted *base up* to give maximum light longer. F1.6 Filmocoted lens. Controls are conveniently grouped on the base. Other fine features include exclusive B&H Safe-lock Sprockets and guards, hinged film gate for easy threading, self-locking tilt, pilot lamp, power rewind, reverse, and provision for "still" projection.

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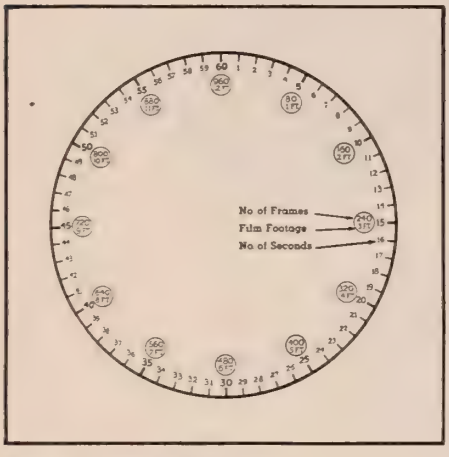
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Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it, with rough sketch or photo, to "The Workshop Editor," Home Movies, 6060 Sunset Boulevard, Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



For Sound Editing

In preparing to synchronize your movie with sound, whether you wish to edit your sound script to match the film, or edit the film to match the script, in order to time your sound, music or dialogue accurately, it will be necessary for you to devise a way to measure your film scenes in terms of footage or number of frames. Veeder footage counters or multi-gang synchronizers are not always available to the movie amateur. However, he can make an efficient measuring device if he owns an electric clock on which a temporary face may be mounted. This will enable him to determine at a glance the number of feet or frames of film required for a given unit of time, from one to 60 seconds or more.

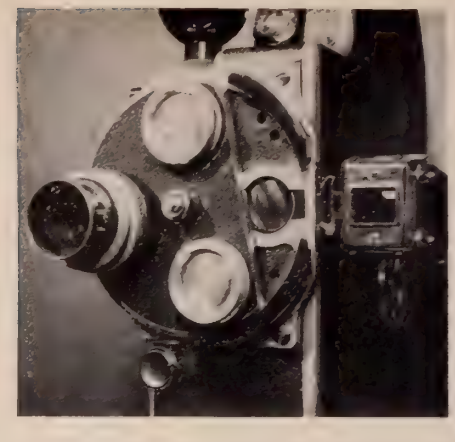
The electric clock used for this purpose must be one equipped with a third hand that rotates continuously at the rate of one complete revolution per minute. To use this clock in conjunction with your projector, projector must operate at exactly 16 f.p.s.

The diagram above shows pattern of new clock face for film timing purposes. It may be made on a sheet of heavy paper, using a ruler, compass and a ruling pen and India ink.

—*Sam Balto, Baltimore, Md.*

Behind-The-Lens Filters

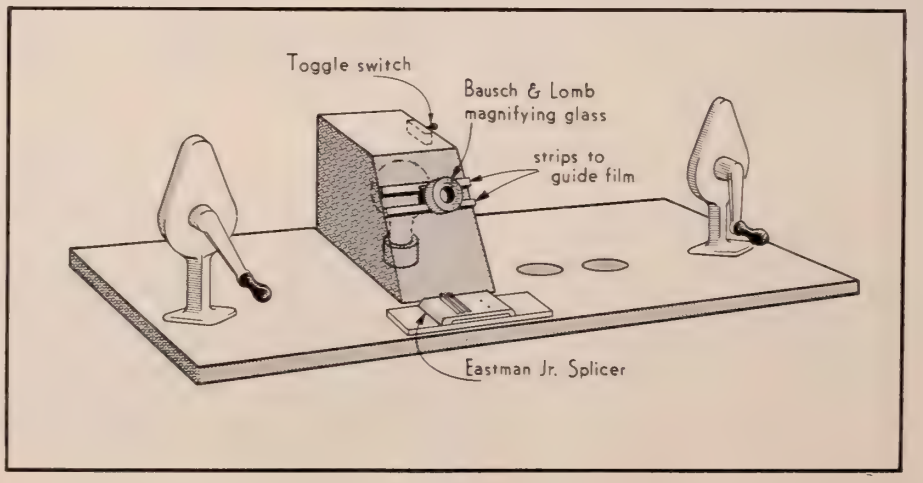
Gelatin filters may be placed behind the lens of most movie cameras, eliminating need for bulky glass filters and adapters on each lens on the turret. On the Bolex camera a disc of gelatin filter may be inserted in front of the film aperture and held in place by a retaining rig of wire. This behind-the-lens method is used on professional motion picture cameras, where a slot is provided to insert filters between turret and aperture.—*Charles T. Nett, Washington, D. C.*



Editing Outfit

For only $5.20 I built the efficient little 8mm. editing outfit shown in sketch below. Parts were assembled, as shown, starting with the lamp box. Readers can build a similar outfit as follows: Cut the light aperture 5/32" x 3/16" in the sloping front of the box, measuring up 3¼" from bottom and in exact center. This puts the aperture at the same height as rewind spindles (depending upon make of rewinds used, of course.)

Next cut two small strips of wood ¼" thick and ½" wide. Nail one strip across face of light box, just above the light aperture and the other strip just below—in such a manner that the film will be accurately framed in the aperture. Mount the light receptacle on baseboard inside the light box and wire one side of the circuit through the toggle switch mounted at side. Bring lead wire in through back of box, near the base. Cover light box with panel of wood, hinged or otherwise secured so it may



be opened readily as needed.

Use a Bausch & Lomb focusing magnifying glass for the viewing glass. Cut off one of the three legs. Center lens over the light aperture and indicate position of the remaining two legs. Drill holes in light box and press fit the magnifier legs into them. The third leg, being removed, leaves the film track open so film can be inserted and removed freely.

Material required is as follows:

Light Box

1 pc soft pine, 3/4" x 4 1/2" x 7"
1 pc 1/4" plywood, 4 1/2" x 5 7/8"
1 pc " " 4 1/2" x 4 1/8"
1 pc " " 4 1/2" x 8 1/2"
2 pc " " 5 7/8" x 7"

Baseboard

1 pc soft pine, 3/4" x 10" x 25"
1 pc soft pine, 3/4" x 1 7/8" x 8 1/4"
2 hdwd dowels, 5/16" x 1"

Total Cost

Lumber	1.25
Eastman Jr. Splicer	1.35
Bausch & Lomb magnifying glass	1.50
Light receptacle	.25
40 watt bulb	.15
Toggle switch	.20
Lead wire and plug	.50
TOTAL	5.20

Rewinds were on hand.

—*Roy C. Bradley, San Bernardino, Cal.*

Short Lengths Storage

In editing film, invariably there are short lengths or shots deleted from the roll for which use may be found later in another production. They should be carefully stored, of course, and this can be most conveniently done by using a discarded adhesive tape reel. With aid of a piece of the tape to start, the film strips may be quickly wound upon the reel and the cover slipped on. For 8mm. film, use the regular half-inch tape reels; for 16mm. the 3/4" or 1" reels.—*Burton Marks, Akron, Ohio.*

Identifying Film

If you are one of those movie amateurs who leaves his processed film remain indefinitely in the boxes in which it's returned from the processors, sooner or later you'll forget dates, places, etc.—the essential data necessary for editing and titling. Avoid this by making pencil notes of such data on the white leader strip at beginning of each rool—as soon as you finish the initial screening of the film.—*George A. Lazzatti, Brooklyn, N. Y.*

Wrinkle Preventive

If you use black velvet or any other fabric for title backgrounds, it can be kept free of creases and wrinkles from folding by rolling and storing it on a round stick after use.—*Edgar Robyn, San Diego, Calif.*

Title Lettering

Movie amateurs not skillful at hand lettering or painting title cards may obtain excellent results in title composition by another method. Instead of painting text on title cards, cut the letters out of white cardboard and paste them on a background card of suitable color and texture. The result will be a clear, sharp title which can be superimposed over a moving scene or other photographed background, through double exposure.—*Ralph E. Kyper, Walpole, N. H.*

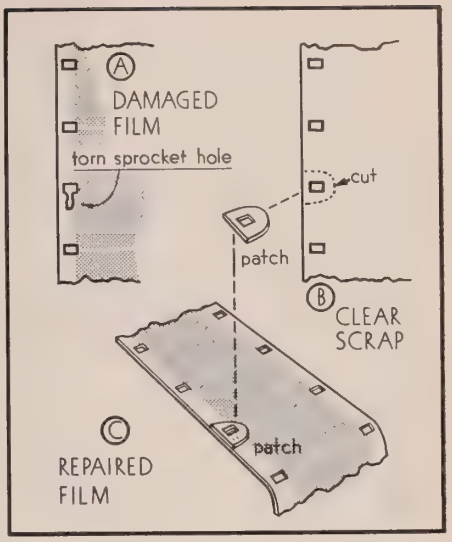
Camera Carrying Case

Want to make a handy carrying case for your 8mm. camera? Take an ordinary cigar box (deepest size and made of wood), cover outside with leatherette, inside with green felt, add small dime store hinges to the cover, a plastic handle, and a snap locking device. Case will accommodate such cameras as Universal, Bell & Howell, Revere, Bolex L-8, etc., and provide limited room for some accessories.—*Darwin Wilson, Los Angeles, Calif.*

Torn Sprocket Holes

Those who buy used films for home projection often find that sprocket holes have been torn longitudinally by projector claws. In instances where only one or two such tears occur, cutting and splicing can be avoided and the trouble remedied by patching the torn sprocket holes, as indicated in above diagrams.

Cut the area around a sprocket hole from a piece of clear scrap film, as shown at B. Apply film cement and carefully set patch in place on the shiny



side of the damaged film, as shown at C in diagram, and apply pressure for a few seconds to allow cement to dry. If your projector engages film sprocket holes on only one side of the film, only the damaged holes on one side need be repaired. Make sure which holes are engaged by the intermittent claw, before making repairs.—*Ralph E. Kyper, Walpole, N. H.*

Title Idea

Enterprising movie amateurs who wish to give their vacation and outing films a refreshing touch might utilize the beach umbrella for a spinning title. The main title, *At The Beach*, suggested by Harvey Croze of Michigan, may be cut from light cardboard and sewed or stapled in position on umbrella as shown in photo below. Text of subtitles should be smaller, and each title can be affixed to a separate section of the umbrella, between the ribs. Thus,

• *Continued on Page 674*





● Roth G. Gordon, leading Vancouver 16mm. film producer, conducts local high school night classes in cinematography and sound recording. Cameras adaptable for professional work are described and demonstrated in conjunction with single and double system sound equipment.



● Instructor Gordon demonstrates how a 16mm. Bolex camera may be operated as a printer for short lengths of film. Concluding sessions of instruction are devoted to producing a sound film with students taking part as actors and technicians. Film is later screened for classroom study by students.

NIGHT SCHOOL FOR CINEMATOGRAPHERS

Canadian High School Offers Evening Classes In Cinematography And Sound Recording For Advanced Movie Makers

By ROSS GIBSON

★ LAST year some sixty advanced cine camera enthusiasts in Vancouver, British Columbia, Canada, registered for a course in cinematography offered by the Vancouver School Board. The course was entitled "Color Photography and Sound Recording." It was conducted by a local high school instructor with twenty years experience in general teaching and some twelve years experience in the production of educational films.

The first half of the course was given over to twenty lessons in general cinematic techniques. Some of the topics discussed were the motion picture camera, lenses, types of processing, editing, titling, animation, trick photography, cinematic movement, continuity, script writing, direction, printing, gadgets and projection.

At the end of the first term, as a practical exercise in the production of a black and white, all interior sound film, the students formed themselves into groups and wrote, titled and filmed a cinematic version of "Pyramus and Thisbe" adapted from Shakespeare's "Midsummer Night's Dream." Plenty of mistakes were made by the amateur movie-making thespians but a good time was had by all and much was learned by "doing" instead of merely listening.

The second half of the course offered ten lessons on color photography and ten on sound recording. Some of the subject matter covered concerned the history of color, color and color harmony, exposure and lighting for color, color temperature, filters for color, additive and substractive color processes, history of sound recording, acoustics, sound-on-disc, sound-on-film & sound-on-wire recording, narration, sound effects, music, dialogue, television, and documentary film production.

Classes were held from 7:30 p.m. to 9:30 p.m. every Monday and Thursday at the sound studio of the instructor, Mr. Roth G. Gordon, M. A. When the students arrived they found a blackboard filled with notes on the subject under discussion for the evening. After allowing fifteen minutes for copying notes Mr. Gordon proceeded to take up in detail each statement on the blackboard. At the end of an hour there was usually a fifteen minute question period and then a sound film closely allied to the general discussion was screened and commented upon for the remaining half hour. Practical demonstrations were offered wherever possible and students encouraged to query any assertion of the lecturer and ask for further proof or additional references.

The course was supposed to conclude at the end of March but thirty of the original students banded themselves into a production group known as "The 16-30 Club" (16 for 16mm. film and 30 for the restricted membership total). This group, with the coming of fine weather, using Mr. Gordon's portable single-system sound equipment, proceeded to put his lectures into practical form by filming "Bachelors' Doom." The making of this rural epic is a story in itself.

A beginners' course in "Color Photography and Sound Recording" will again be offered this year and also an advanced course in production, giving members of the "16-30 Club" a chance to proceed with their many cinematic plans for the future.

★ IS THE hand quicker than the eye? Not the camera eye! During a visit in Rochester, New York, Harry Blackstone, famous magician, cooperated with Kodak technicians in a test performed before the Eastman High-Speed camera. With the camera operating at 3,000 frames a second—187 times faster than an ordinary home-movie camera—Blackstone performed several simple tricks. The camera clearly revealed the split-second sleight-of-hand which made each of the illusions possible.



● Most of Pressman's animated puppet film experiments have been photographed by him on 8mm. film for economy. He's shown here setting exposure prior to making a shot during an animation sequence staged in his laboratory.



● Irving Pressman, Lancaster, California, artist-sculptor, has perfected a new-type flexible plastic puppet with calibrated joints that insure smoother, more life-like action on the screen and variable facial expressions.

Inventor-Puppeteer

Smoother, More Life-Like Action And Economy In Production Of Animated Films Promised In New Puppet Design

By CURTIS RANDALL

★ IF MAKERS of animated puppet films, in the not too distant future, are able to turn out a profitable production with the economical staff of only one or two technicians, they will have Irving Pressman to thank for developing the ideas that made this possible.

Pressman, who took up amateur movie making with an 8mm. camera as late as 1941, has developed and applied for patents on some interesting new methods of constructing plastic, multi-jointed puppets—the kind used for camera subjects.

An art student with numerous honors to his credit for painting and sculpturing, Pressman in recent years has specialized on abstract sculpture. His most recent exhibits have been held at the Newark, N.J., Museum, New York Arts and Crafts Project, and the Greek Theatre in Los Angeles. Last year Pressman taught art at the Antelope Valley Evening High School at Lancaster, California.

What Pressman claims for his new discoveries is that animated puppet film makers can dispense with much of their animator staff, because gadgets built into the puppets make it possible for one man to operate camera and adjust the figures with absolute accuracy during the action cycles. Present systems usually require a staff of animators, where two or more puppets are to go through action routines simultaneously, according to Pressman.

His invention consists of a means of calibrating the movement of objects in relation to other objects and of the movement of parts of a multi-limbed object, such as a puppet. Where stop-motion photography is used, Pressman's method offers a positive means of adjusting the limbs of a puppet through a predetermined course of movement. Since the distances are broken down so that the object or puppet will reach a definite point in each frame of film, the projected movement becomes consequently smoother. Because the movement of limbs and body of the puppet can be calibrated both audibly and visually, the puppets can be fully costumed without hindering the adjustment of the body for the animated action.

Pressman's experimental puppet figures are made of a rubber-like plastic substance and are hollow like a soft rubber doll or toy. Within the puppet is a wire skeleton framework upon which the moulded plastic parts of the

● *Continued on Page 668*



● Arrow points to ratchet gear that forms knee joint of puppet, providing audible as well as visual check on limb movement in action cycle.



● Ratchet mechanisms in heads of puppets also enable the animator to change facial expressions to conform with body movement or story action. By merely squeezing the head, the mechanism is moved one or more points to contort puppet's face, as desired.

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

OMAHA Movie Club meetings feature a one-hour instructive session, followed by business discussion and showing of program of amateur films. A. C. Tite, 5360 N. 27th St., Omaha, is recently elected president. Highlight of September screen program was 16mm. Kodachrome movies of South American countries made by member J. C. Van Every.

★

LONDON—Through the courtesy of Peter Raymond, Fourfold Film Unit now has semi-permanent headquarters in London's west end. George Bunce and Lolita Winteringham, stars of club's new production, recently flew to Paris to appear in exterior scenes filmed there by Deny's Davis.

★

PEORIA Cinema Club announces that during its 1947-48 season, it will resume its school of cinematography for members, offering degrees in photography to those who fill requirements of attendance at technical lectures and actual movie making. A new club innovation is the Movie Of The Month Contest. Each month the names of three members will be drawn by lot and each presented with a roll of film. They will be required to bring the exposed film to the following club meeting, unedited, where it will be analyzed and criticised by members.

★

BROOKLYN Amateur Cine Club has acquired use of the attractive meeting room of the Neighborhood Club, 104 Clark Street, for its club gatherings during 1947-48. A new event scheduled for the coming season is the club's first Special 8mm. Gala Nite, to be held January 21, 1948. Heretofore, showing of 8mm. films has been restricted because of limited club quarters.

★

CALIFORNIA Camera Club, San Francisco, at recent meeting of board of directors, voted to establish a Ciné Division within the club. Founded in 1883, club until now has been devoted exclusively to still photography. Ciné Division's initial program will be given on October 8. All local 8mm. and 16mm. movie amateurs are invited to join this new division of one of America's oldest camera clubs. Edward Kentera will chairman the ciné division.

PETALUMA—An excellent program idea which other ciné clubs could profitably follow is that of screening one of the series of instructional films on movie making, which Petaluma (Calif.) Cinema Club show to its membership at each meeting. Films are obtainable from the Methodist Publishing Company, 740 Rush St., Chicago, and comprise a series of six one-reel subjects called, collectively, "Can You Make Good Movies?" Rental fee is $1.50 per reel.

★

METROPOLITAN Motion Picture Club, New York City, announces its forthcoming General Contest which is open to all members. Cash prizes are offered in amounts of $75.00, $50.00, and $25.00, including the Mary Jessop Award of $50.00. Deadline for entries is November 1st. Contest chairman is Ralph Eno.

★

LOS ANGELES Southwest 8mm. Club is proud of its member, Clifford Moser, whose 8mm. film, "The Egg and I," captured 2nd award in recent Los Angeles Cinema Club's First Annual Cinema Exposition and Film Tournament. Film is a contender in HOME MOVIES 1947 Annual Contest.

★

METRO Movie Club, of Chicago, has adopted the practice of many other clubs of providing members with identification badges to be worn while attending meetings. Purpose of badges is to promote better fellowship, which follows when they make it easier for one club member to know other members' names by glancing at their badge.

★

SOUTH SIDE Cinema Club, Chicago, is conducting contest among its members for creation of a club leader to be adopted as official badge of recogntion for films of members. Those having equipment for making titles are encouraged to make up one or more leader title ideas and submit them to committee at next meeting. Winning leader will be duplicated in both 8mm. and 16mm.

★

UTAH Cine Arts Club, Salt Lake City, held its September meeting at the

• *Continued on Page 669*



• Members of Rockford (Ill.) Movie Makers, on August 24th, journeyed to nearby New Glarus, Wisconsin, on a chartered train for club's first annual movie-making excursion. In New Glarus, cameras were focused on the William Tell Festival, in which some club members took part. Above, standing from left to right, are: Elmer Xanten, club arrangements chairman; Elizabeth Schmoker, who played Mrs. William Tell; Gilbert Ott, as William Tell, and Vera Johnson, club vice-president. Seated are Irwin Sweifel and Randolph Ott, who played William Tell's children.

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Yvar 15mm (Wide Angle) F2.8 ..... $ 78.75
Yvar 75mm (Telephoto) F2.5 ..... $128.34

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Kodak 25mm (Normal) F1.9 ..... $ 81.67
Kodak 15mm (Wide Angle) F2.7 ..... $ 74.08
Kodak 63mm (Telephoto) F2.7 ..... $ 84.58
Kodak 102mm (Telephoto) F2.7 ..... $105.00
Kodak 152mm (Telephoto) F4.5 ..... $117.25

WOLLENSAK

Wollensak 25mm (Normal) F1.5 ..... $ 66.50
Wollensak 17mm (Wide Angle) F2.7 ..... $ 56.55
Wollensak 75mm (Telephoto) F4 ..... $ 66.50

AVAILABLE LENSES FOR BOLEX H-8

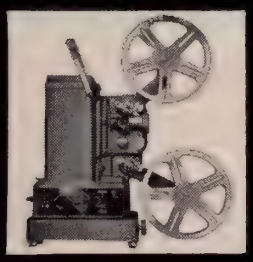
KERN-PAILLARD

Switar 12½mm (Normal) F1.5 ..... $160.42
Yvar 25mm (Telephoto) F2.5 ..... $ 70.25
Yvar 37½mm (Telephoto) F2.8 ..... $ 89.54

WOLLENSAK

Wollensak 12½mm (Normal) F1.9 ..... $ 56.55
Wollensak 25mm (Telephoto) F1.9 ..... $ 68.50
Wollensak 37½mm (Telephoto) F3.5 ..... $ 49.90

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NEW FILMS

Latest 8mm. and 16mm. Films For Home Projectors . . . Recent Releases For Road Shows, Clubs, Schools And Churches.



So Goes My Love, 7 reels, 16mm. sound, is a human interest story laid in 1870, showing the struggles of a young inventor during the golden age of this country's industrial expansion. A young woman with advanced ideas, for those times, chooses love instead of wealth and builds a successful career in her home as her husband does in business. Starred are Myrna Loy, Don Ameche, Rhys Williams, and Bobby Driscoll. Subject will be available after October 19 from United World Films, Inc., New York City. Rental rate is $17.50.



Sundown, 10 reels, 16mm. sound, features Gene Tierney, Bruce Cabot, George Sanders, Harry Carey, Joseph Calleia, and Sir Cedric Hardwicke in a dramatic story that revolves around a small group of white men who rule over several hundred thousand blacks, and are in constant danger of annihilation by semi-savage tribes of Africa. Here is revealed the efforts of those forces trying to break Britain's grip on her strategic stronghold in Africa. A surprise ending changes the locale from Africa to a church in London where Hardwicke gives a stellar performance. Distributor is Commonwealth Pictures Corpn., 729 Seventh Ave., New York 19, N. Y.

Swing and Song, new series of hundred-foot 16mm. sound musical films released by Pictorial Films, Inc., New York City, are now available at new low price of $6.50 each, a reduction of one dollar per reel over former price. Available to sound projector owners are 55 outstanding musical titles featuring top-rank orchestras.

Because of Him, 9 reels; rental. A Universal production, released by United World Films Inc. Stagestruck waitress cuts many corners to get her chance in a play, where her acting talents and voice justify her strategems. Songs: "Lovers," "Danny Boy" and Tosti's "Goodbye." With Deanna Durbin, Chas. Laughton, Helen Broderick.



Swiss Miss, feature-length subject in 16mm. sound, features Laurel and Hardy in a yarn depicting their experiences as mousetrap salesmen in Switzerland, land of cheese. One cheese maker is so impressed with their demonstration, he buys their entire output for eight thousand Bovanian francs. With this new wealth, the zany comedians set out to celebrate their prosperity and put up at a sumptuous hotel. When they are presented with the bill, they pay off with Bovanian francs. These turn out to be counterfeit and the two are bound over to the chef to work their way out. Here they encounter an opera singer, fall in love with her, but of course complicatons arise so neither win the girl. Distributor is Astor Pictures Corpn., 130 W. 46th St., New York City 19, N. Y.



Mischel Piastro, well-known to music lovers as violinist and conductor, is featured in a new series of Official Films that bring to owners of 16mm. sound projectors some of the highest calibre concert films ever produced for the home movie field. Piastro, who has built his reputation as an artist on the concert stage and through his Sympohnette broadcasts, makes his movie debut in these Official Films.

Mischel Piastro Musical Classics are available at leading camera shops and film libraries in 16mm. S.O.F., one-reel, $25.00 each.



Yanks Ahoy, 6 reels, 16mm. sound, is another in the series of Bill Tracy-Joe Sawyer comedies on life in the army. It is the first time that Tracy has ever been at sea and he is intrigued with everything he sees while aboard the transport carrying him and pal Sawyer to overseas duty. There's Marjorie Woodworth aboard, of course, for the love interest. Tracy's remarkable memory first gets him into trouble then into the happiest circumstances when he is instrumental in capturing a Japanese submarine that results in new honors for him and pal Sawyer. Distributor of this subject is Post Pictures Corpn., 115 West 45th St., New York City 19.

Carmel Films, Hollywood, heretofore distributing their own film subjects under the Carmel label, have just concluded an agreement with Hollywood Film Enterprises whereby they will handle exclusive distribution and sales of all Hollywood Film Enterprises 8mm. and 16mm. subjects. Included are the world-famous Disney cartoons.



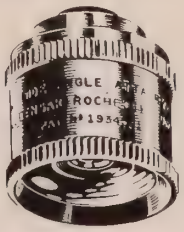
Three Bruins—The latest Castle Films for home movie projector owners, *Three Little Bruins in a Canoe* is another of those amusing comedies starring the three cubs, all of them barefaced rogues! They have a ride in a canoe down the wild rapids of a mountain torrent that is tops in fun for audiences but hair-raising for the little bruins. Photo dealers have this film in two 8mm. editions and three 16mm. editions including sound on film.



American Empire, 16mm. sound, starring Richard Dix, Leo Carrillo, and Preston Foster, is a stirring drama of Civil War days when our western empire was building. It is a picture of the men and women who shared a thousand dangers in the wilderness, who fought an unending battle with ruthless forces of man and Nature to smash their way to glory. Here is thrill entertainment produced on a scale as great as the story it tells. Distributor is Commonwealth Pictures Corpn., 729 Seventh Ave., New York City 19, N. Y.

Movie Newsreels announces the release of 48 new subjects for exclusive distribution to members of the organization's Movie Of The Month Club. Description of subjects will be found in Movie Newsreels' full-page advertisement elsewhere in this issue. Joe Bonica, president of Movie Newsreels, also announces that membership in the Movie Of The Month Club has now passed the 15,000 mark with 13,000 of the members residing within the United States. Goal of club is a membership of 20,000.

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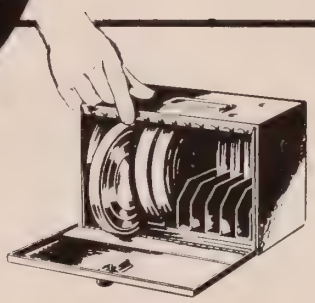
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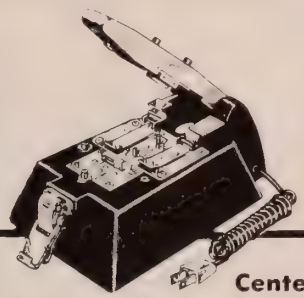
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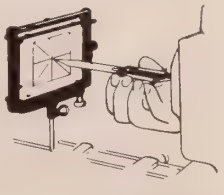
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All Aboard For Photography Special . . !

• *Continued from Page 625*

sion tickets for the occasion—tickets which invariably find their way into history to be cherished long and reverently. No stamp collector prizes his collection of stamps more than some rail fans value their excursion ticket array.

New England is fortunate in that it has several small railroads with equipment which was considered modern at the turn of the century. Such roads are fascinating to the rail fan and provide interesting pictures for the movie amateur.

On historic Cape Cod, in Massachusetts, there is a photographer's and rail fan's paradise. Situated just beyond the town of South Carver, it comprises a narrow gauge line with the imposing title of Edaville Railroad, the name suggested by the three initials—E. D. A. —of its owner, Ellis D. Atwater. Mr. Atwater is a cranberry merchant, that is, he raises cranberries in the bogs of Cape Cod. This he does for a living. But for pleasure, he's a railroad hobbyist, owning his own rail system, a narrow gauge line complete with locomotive and an impressive string of coaches. It was on the Edaville line that members of the Providence Cine Club and the Southern New England Model Railroaders recently held their joint outing.

Cranberries grow in sandy marshes on Cape Cod. They need water for irrigation and the plants are set in level patches of sandy ground surrounded by

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ditches. All this preparation of the terrain means a lot of earth must be moved. What better to carry ditch building equipment, sand and gravel through swampland, than a railroad?

Having acquired a large tract of swampland, Mr. Atwater had the problem of converting it into cranberry bogs. At first a single narrow-gauge locomotive and several dump-bucket cars comprised the equipment. Now the tiny railroad boasts three narrow gauge steam locomotives plus a Diesel donkey engine any of which can pull a whole train of cars over the line's five miles of track.

The main route circles a huge lake dammed to provide irrigation water for the cranberry beds. A spur track leads into a gravel pit where sand is obtained for the bogs. Rail crossings sport the traditional "Stop, Look and Listen" signs. The train pulls into a rail station, after circling and puffing through swamp and forest. Baggage cars with open doors and flat cars with rough board seats provide endless opportunities for pictures. Stops are made at advantageous points for benefit of riders with cameras.

The station is usually crowded with people anxiously waiting for the train to be made up. Cars are switched too and fro, and around a bend the small donkey engine appears, pulling the most

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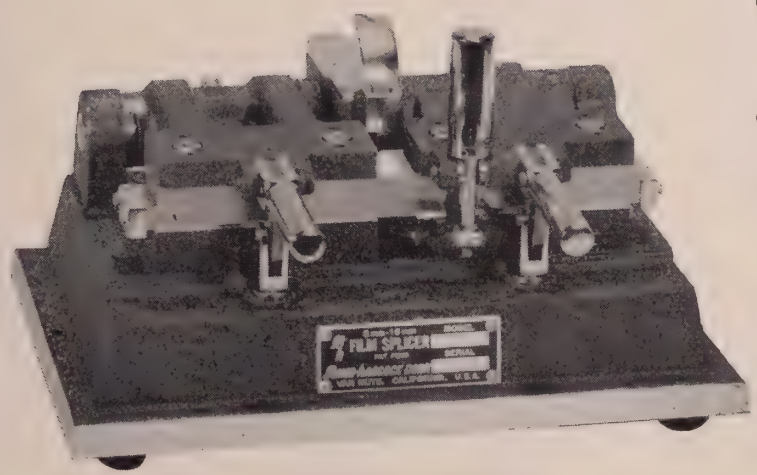
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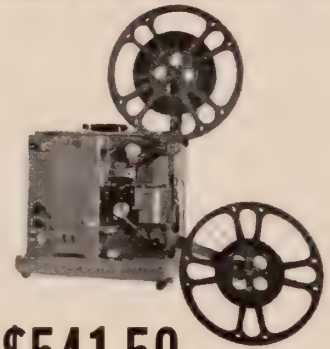
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cherished possession of the road—the only narrow gauge Pullman parlor car in the country. It is carefully shunted into place. This private car is to be the visiting club's headquarters for the day.

After much huffing and puffing, locomotive No. 7 backs onto the main line and couples up. Most of the passengers are on the train looking for choice seats. Not so with the camera fans. They are all over the train. Some on the track in front of the locomotive finding the one and only low-angle shot. Others are leaning out of windows, while the observation platform groans under the load of camera fans gathered there.

Finally the longed for moment arrives. The whistle blows, the conductor cries "A-l-l A-b-o-a-r-d!" and we are off. Of course the ride is a little bumpy (which offers problems for the camera fans) but excitement is high and we are out for fun.

The train winds through the yards, passing a fascinating array of obsolete cars and equipment. Clicking over several switches, it takes us out onto the main line where a road gang is at work. Deep ditches on each side of the road bed attest to the tons of gravel the small bucket cars must have carried earlier in the tiny railroad's construction program.

A highlight of the journey occurs when the train stops to take on water. A small gasoline engine pumps water from a near-by lake into the engine's tank. Meanwhile, the rail fans and photographers swarm along both sides of the right of way. There are cameras galore, with plenty of action for movies as railroading operations are carried on.

Aboard the train again, it twists and winds through swamp and forest, providing an interesting pattern of travel. Stops are made at intervals to allow camera enthusiasts their share of the fun. Upon completion of the circuit around the lake, the train pulls into the station, where another load of sightseers are waiting to board the Edaville Special.

A regular time schedule is maintained on week ends so that one can take a trip just for pleasure. Of course the second trip is the one for picture making. This time you know what to expect and need only watch for action, angles and so forth. If there are shots missed on the second trip, a third will usually allow for filling the gaps.

Aside from what the scenic locations have to offer, a railroad excursion affords the movie maker opportunities for first-hand camera studies of railroad operations, of close-ups of the rolling stock and of its crew, and the chance to stage and shoot a complete scenario without encountering location and properties difficulties.

So keep in touch with your local movie club or model railroaders club, and the next time they sponsor an excursion, buy a ticket and climb aboard for one of the most enjoyable picture making outings you'll ever have.

Film A Ghost Story . . .

• *Continued from Page 632*

fortable chair, endtable and bridge lamp, all of which are at least four feet from the wall. On the endtable is an ashtray, a pack of cigarettes, liquor bottle, glass and a book. (For the book, make a paper jacket and letter the cover of it to read, "GHOST STORIES.") For lighting, use a photoflood in the bridge lamp and another photoflood near camera for additional fill-in light. The impression to create here is that of an adequately lighted chair and endtable, with the background quite dark. Begin with a medium shot of this setting, then Dan walks into scene, sits down and pours himself a drink. He takes a sip, then notices the Ghost Stories book and picks it up.

Scene 12: Closeup of book in Dan's hand to show the title.

Scene 13: Semi-closeup, same setting as Scene 11. Dan appears interested in the book, opens it, and starts reading. Without taking his eyes from the book he gropes, finds his drink on endtable, and finishes it.

Scene 14: Closeup of Dan as he suddenly looks up from book. He thinks he hears a noise, so cups hand to ear.

Scene 15: Medium shot, exterior of house, underexposure to give impression of a night scene. A naked tree branch is blowing in the wind and rubbing against the house.

Scene 16: Medium shot, also underexposed, of a shutter banging in the wind.

Scene 17: Medium closeup, also underexposed, of leaves blowing and swirling.

Scene 18: Same setting as Scene 13. Dan looks a little nervous, and his eyes are "Eddie Cantor-ish" as he rolls them one way, then the other.

Scene 19: Medium shot, same setting as Scene 11. Dan puts down book, pours another drink, then nervously drinks it. He buries his face in the book again.

Scene 20: Medium shot of Dan holding book in front of his face. His elbows are firmly set on arms of chair so that he can hold this pose without moving. Stop camera while Dan sits still and remove liquor bottle and glass from endtable. Re-start camera and expose a short length of film and stop camera. Remove ashtray, then start camera. Simultan-

eously one of Dan's hands gropes for the bottle. They languidly move all around. Suddenly Dan lowers the book and stares at the endtable, amazed.

Scene 21: Closeup of Dan's face, with very frightened expression.

Scene 22: Same as Scene 20. Dan is staring at endtable. He holds still while camera stops. (Bottle, glass and ash tray are replaced in their original positions on endtable.) Resume shooting. Dan jumps back in his chair as articles reappear, and with shaking hand he timidly touches a finger to the bottle. It is real, so he hurriedly pours and downs another drink.

Scene 23: Medium closeup of Dan seated in chair. The book is on his lap. He pulls a cigarette from the package, puts it in his mouth and lights it. Then, with elbow braced firmly on arm of chair, he holds cigarette between his fingers. Stop camera. Remove cigarette from Dan's fingers and resume shooting. Dan jumps as he sees cigarette disappear.

Scene 24: Closeup of Dan's face with horrified expression.

Scene 25: Medium shot, same setting as Scene 11. Dan gets out of chair and looks cautiously under it and around the table for the lighted cigarette. He is unable to find it.

Scene 26: Same setting as Scene 23. Dan thoughtfully leans his head against the back of the chair and closes his

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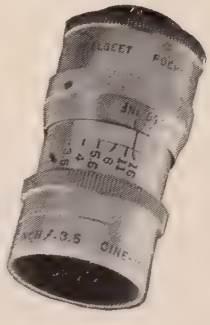


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eyes. Stop camera here and place a lighted cigarette between his lips. Resume shooting. Dan calmly takes a deep drag on the cigarette, removes it from his mouth, and is suddenly startled as he realizes that he again has the cigarette. He takes another puff, shakes his head doubtfully, then leans over to stare at the whiskey bottle. He hears a noise and puts his hand to his ear as he listens.

Scenes 27, 28 & 29: Additional footage of Scenes 15, 16 and 17.

Scene 30: Same setting as Scene 11. Dan picks up book, looks at it, shakes his head and replaces book on endtable. He leans back in chair. A figure enters the scene with a skull false face and completely draped in a sheet. Unbeknowns to Dan the figure slowly approaches him and leans over the back of his chair.

Scene 31: Closeup of ghost's face.

Scene 32: Same setting and position of characters as in Scene 30. Dan becomes aware of presence of another person in the room and looks to the right. Here, stop camera, and while Dan holds still have ghost move to the left front of Dan. Start camera as Dan looks to the rear of his chair. Stop camera while ghost leaves scene. Start camera as Dan resumes a normal position in chair and looks worried. Stop camera and place ghost back of chair again. Start camera. Ghost picks up bottle and inspects label. Dan suddenly wants another drink and reaches for the bottle only to find it missing. By now he is scared. Then the ghost hands the bottle to Dan who, without thinking, quickly pours himself a drink and sets down the bottle. Stop camera and remove ghost from scene. Start camera. Dan is horrified as he suddenly wonders who gave him the bottle. He looks all around the chair but sees nothing.

Scene 33: Closeup of Dan gulping his drink.

Scene 34: Same setting as Scene 11. Dan sets his empty glass on endtable then freezes as he stares at the table.

Scene 35: Closeup of surface of endtable including bottle, glass, ashtray, package of cigarettes, matches and book. The purpose of this scene is to portray animation of these objects. Plan ahead what animation you wish to portray, such as a cigarette slowly working its way out of the pack, standing on end, then hopping into the liquor glass. Move object you wish to animate a fraction of an inch at a time and expose one frame of film before moving it another fraction of an inch. If your camera isn't equipped with a single frame release, just touch the release button lightly to expose as few frames as possible. Continue this animation until enough footage is filmed to constitute a scene.

Scene 36: Closeup of Dan as he clasps his hands to his cheeks and his eyes appear about to pop.

Scene 37: Same setting as Scene 11. Dan jumps from chair, grabs bottle, and rushes out of camera range.

Scene 38: Medium closeup in kitchen. Dan stands in front of sink and pours liquor from bottle into the drain.

Scene 39: Closeup of liquor running from bottle into the drain.

Scene 40: Same as Scene 38. The bottle empty, Dan places it on the sink. He stops and listens intently, hand to ear, then he takes the bottle by the neck as a weapon and stealthily sneaks from camera range.

Scene 41: Same as Scene 4, with adequate backlighting. Dan enters scene, still clasping bottle menacingly. He approaches front door and takes hold of knob. Sudenly he swings door open and finds Peggy standing there.

Scene 42: Closeup of Peggy standing outside door. (Shoot this scene at night so that the background will be black.)

Scene 43: Closeup of Dan with a happy smile on his face as he realizes his wife has come home.

Scene 44: Semi closeup of Dan kissing Peggy.

Scene 45: Medium shot of interior of livingroom with full illumination. Dan is standing with whiskey bottle and Peggy is standing with her suitcase in hand. She puts down the suitcase and points to his bottle. Dan lifts bottle and says:

Title: "Never again!"

Scene 46: Same as Scene 45. Dan drops bottle carelessly and hugs Peggy. End clinch as Peggy picks up her suitcase and walks from camera range.

Scene 47: Medium closeup—Peggy's bedroom. Peggy enters scene, places suitcase on bed and opens it. She pulls out its contents, a sheet and a skull false face.

Scene 48: Closeup of Peggy smiling knowingly into the camera. Fade out.

THE END

Halloween Idea . . .

• *Continued from Page 627*

The culminating action in the film logically enough includes the awarding of prizes during a radio broadcast from a local station. Whether photographing in the schools, or in the windows, or at the radio broadcast, it was important to make sure that shots were truly representative of the wide scope of student participation, taking care that children of different racial origin, children from private as well as public schools, and children of different age groups were adequately depicted; also that adults, importantly active in the undertaking, were not overlooked. Working the latter into the action without adversely affecting the tempo often taxed our ingenuity.

There was no opportunity to benefit by a rehearsal, so in order to get maximum lighting on the radio broadcast activities, the subject area and the "mike" were front-lighted at approximately fifteen feet with three reflectorized No. 2 floodlights, and photographed at f/1.9. The orchestra pit in front of the stage made it impossible to locate lights any closer. The possibility of children tripping over light-leads and other photographic equipment made constant vigilance necessary; in fact, one child, hastening stageward to get her prize from the Mayor, nearly upset the camera when she stumbled into the tripod upon which it was set.

Thirty-five feet of film at the end of the last reel was reserved for title-making. To tie up with the art theme of the film the titles, both main and sub, were all done on colored showcards cut out in the form of an artist's palette, with a real mahl-stick and a couple of artist's brushes stuck through the thumb-hole of the palette for added realism and depth. In order to get special effects in text of the main title, this title was brush lettered by hand. The sub-titles, however, were done with a moderate-sized standard cast alphabet.

It was previously explained that for physical and other reasons a tripod was used sparingly in the school-room shots. Outdoors, however, a tripod was used

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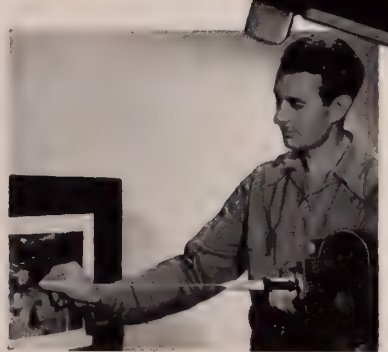
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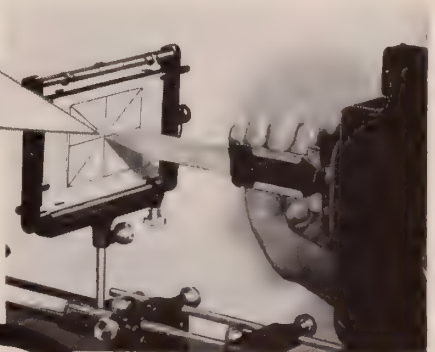
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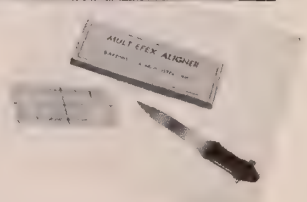
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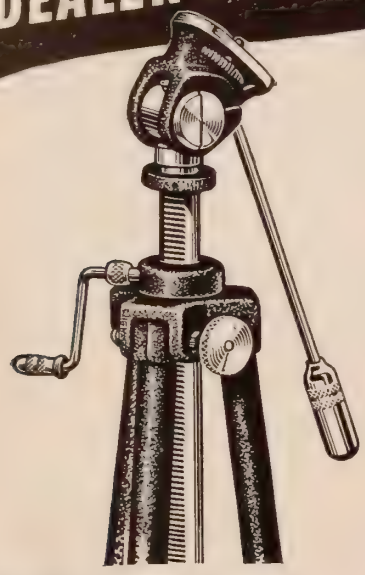
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Utilizing women shoppers to get atmosphere into the shots was quite easy, as most shoppers, it seems, sparkle enthusiastically at the invitation to get "in the movies." It was unnecessary to resort to artificial humor in the action, for the natural, buoyant enthusiasm of the youthful contestants was much more satisfying than any faked mirth would have been.

The "Halloween Window Art Contest" idea has been spreading rapidly throughout the country during the past few years. It is a project with immense appeal for both children and parents, for merchants, and especially for amateur movie makers.

Martian Fantasy . . .

• *Continued from Page 637*

astronomers tell us make up the Martian landscape.

This is followed by a series of views of the imaginary terrain, rocky and barren, and dotted with extinct volcanic craters and fumerole pylons. Throughout this, as well as suceeding sequences, careful emphasis of the unusual background music emphasizes the weirdness of the scenes.

Presently we see the charred remains of a once ornate temple. The camera dollies in for a closeup and this is followed by a sequence of more vivid closeups showing the destruction in intimate detail.

At this point we are taken back to the beginning when the temple stood intact in all its ancient splendor, midst the rugged Martian landscape that now is made up of quiet peaks, water-filled canals, an occasional waterfall, and unusual vegetation. Presently a dark cloud casts an ominous shadow over the scene. Lightning flashes and a violent storm breaks. Volcanoes erupt and the fumeroles spew forth smoke. Falling incandescent rocks set fire to the temple. In the midst of the conflagration, violent earthquakes occur to aid the fire and volcanic action in its devastation. We see huge cracks open up in the surface of the planet, swallowing up gigantic boulders and rendering sharp changes in the surface contour.

Finally, there is nothing left of the temple but smoldering embers and twisted, charred masonry. The camera slowly pulls back in a dolly shot, coming to rest on a long shot of the planet and culminating in the final fadeout.

Construction of miniature sets occupied many months. First there was some research into Martian history and the facts obtained furnished the basis for the topography of the sets. Design of the temple was conjured up from a vivid imagination, sparked by Rachmaninoff's composition "Isle of the Dead," which to me suggests the alien atmosphere of a dead civilization.

The temple and the city surrounding it was fashioned from a great number of things — balsa wood, small lamp shades, cardboard mailing tubes, and toothpicks. The lamp shades became the domes of the observatory-type buildings; the mailing tubes formed the minarets, and the toothpicks became the flagpoles atop them. Surrounding the city a massive wall representing masonry was erected of balsa wood and this was completed with a heavy barred gate. A Martian canal, complete with water, flowed through the city.

The large volcanic peak towering over the city was made of papier maché applied over a rough wooden framework. An ocean and waterfall also graced the setting. Their basins were constructed of papier maché and coated with paraffin to hold water.

For the shots of Mars suspended in space, an actual globe was used. Papier maché was used to form outlines of imaginary Martian land areas on the globe, according to outlines penciled on the globe surface from astronomers' charts. Mars traditionally has two moons and these were worked into the scene by suspending a golf ball by string on either side of the globe and carefully lighting it with spotlights. Globe and golf balls were suspended in front of a large black drop. To create the shot of Mars and its two moons in the starry heavens, a shot of the globe and golf balls was first made; then the film was wound back in the camera and double exposed on a shot of an enlargement of an actual photograph made of the sky at night copied from a book.

Most of the picture continuity revolves around the Martian city. After miniature set of the city was constructed, I next figured out all my camera angles, then wrote my script. This may seem like putting the cart before the horse, but as the "city" was to be the hero of the picture, its design necessarily determined the photographic procedure to be followed. The final script was "tight." By that I mean that everything that was put down on paper was put on film. There were no additions or eliminations in the shots. This was necessary, because many of the scenes were especially timed for the music and many joined together by dissolves. Obviously there could be no "on the spot" changes during photography.

• *Continued on Page 659*

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Martian Fantasy . . .

• *Continued from Page 654*

Because camera dissolves were planned, many of the scenes had to be shot in strict sequence. My slender budget did not permit the luxury of laboratory-made dissolves. Sometimes the oversight of a single minor detail in a scene necessitated re-shooting complete sequences of lap-dissolved scenes. Dissolves were an important part of the film's construction, for they, more than any other element, perhaps, served to maintain a smooth flow of pictorial movement in complement with the music. Direct cuts were used for dramatic emphasis in such sequences as that of the quiet volcanoes just before the eruptions, to suggest a mood of apprehension and foreboding. Scenes of the mountains were cut in "sync" with a particular grotesque portion of Moussorgsky's "Boris Godounow." Direct cuts were also employed during cutting of the destruction sequence.

Destruction of the Martian city was accomplished rather haphazardly. Photographic smoke bombs were placed inside the hollow shafts of the miniature mountains and ignited. For the periodic explosions, seen in the picture, ordinary flashlight powder was set off in the cone of the mountain, ignited by home-made



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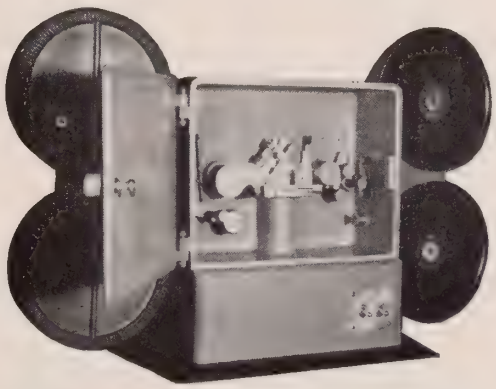
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fuses made of string soaked in kerosene. The city was set afire as photography progressed, by dropping lighted pipe tobacco over the set which ignited the kerosene-saturated buildings.

Balsa wood burns very rapidly and this caused me some hectic moments especially when it became necessary to reload the camera with film, or to change a lens setting. The fire was hardly controllable, but by sheer good fortune, enough embers of the destroyed building was salvaged to provide a sequence of closeup shots representing scenes of the city after its destruction.

Producing the earthquake scenes was comparatively simple. Two flat surfaces with matching irregular edges were placed together and covered with sand, rocks and papier maché mountains. As the camera turned, the two surfaces were slowly drawn apart, causing sand and stones on the surface to fall into the "chasm" thus created. The lightning effects were created through combining animation with flashing of spotlights on the scene. The jagged spear pattern of a lightning bolt was painted on black cardboard, photographed, then superimposed over the scene as the flashing spotlights were played upon it.

In filming scenes of the city's destruction, the camera was speeded up to 64 frames per second, in order that a greater illusion of reality would be created on the screen through the slowed action. Camera used was a Ciné Kodak Special equipped with a 15mm. wide-angle lens which was never opened up beyond f/5.6. This gave sufficient depth of field as well as the exaggerated perspective necessary for miniature shots. In a great deal of the picture, the camera moves continuously in zoom or trucking action, then again in follow action. This was accomplished by mounting the camera on a small, hastily constructed camera dolly of miniature proportions, which was easily maneuverable before the sets.

The musical score, which is recorded on the film, was recorded by myself while in training in the army as a cinematographer. I was quite fortunate, of course, to have 16mm. recording equipment available and to have free access to it. Using dual turntables, I re-recorded from disc to film. The laboratory work on the sound track was not completed until two years later.

A 100 per cent miniature production, *Mars* was a completely fascinating undertaking. Other amateurs, I am sure, have yet to discover the filming thrills and fun that await them, once they try the challenging field of filming sets and subjects in miniature.

Reginald McMahon's 550 foot 16mm. monochrome sound on film production *Mars* has been awarded the October 1947 certificate for The Movie Of The Month.—(Editor.)



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Movie Analysis . . .

• *Continued from Page 635*

stops at the 21st floor and then at the 18th, indicated by close-ups of the floor indicator panel. Then, intercut, we see the jeweler struggling to untie his hands. As the elevator reaches the 9th floor, we see the jeweler inch his way over to the office desk. There is a cutback to Mature, showing the sweat breaking out on his face as he nervously waits for the elevator to reach the lobby. Then we see that the jeweler is able to reach up and twist the alarm switch at his desk. There is a sharp cut to the lobby where the alarm is sounded, and the elevator starter pushes alarm buttons on the lobby walls.

As the elevator finally reaches the lobby floor, Victor Mature shifts anxiously in the back of the elevator, waiting for the rest of the passengers to get off. Out of the elevator at last, he walks briskly through the lobby and through the swinging doors that will lead him to the street and safety. But a group of policemen enter through the lobby doors and cut off all means of escape. Mature attempts to flee through a side door and is shot down. The suspense in this sequence was continually built up by keeping the audience wondering right up to the last shot whether or not Mature would escape.

Another sequence, replete with suspense, occurs later in the picture and serves as another good example for the home movie-maker to study. The scene occurs after the criminal, against whom Mature has turned state's witness, has been freed by the jury. Mature knows that the acquitted criminal will try to kill him out of revenge. Mature is sitting in the living room of his home that night, expecting momentarily the killer to arrive. Suddenly, he hears a noise and quickly turns off the floor lamp. Through the window of his darkened room, we see a car pull up outside the house. Its lights are turned off. A man gets out and slowly approaches the house.

Mature hurries over to the entrance hall and hides in a doorway, his gun in hand. Stealthily he unlatches the lock on the front door. The question for the audience, of course is: "Will Mature get the killer before the killer gets him?"

The man from the car, his body casting a strong shadow against the front door, rings the bell. In the quiet house, the noise reverbrates loudly. We see Mature nervously standing in the doorway. We cut back to the man at the door as he rings again. Mature, his gun ready, patiently waits for him to enter. The man at the door rings a third time. Mature silently waits. Finally, the man tries the door. He slowly opens it and then walks in. Mature steps forward, his



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gun ready to fire to kill. The hall light flashes on. We discover that the man who arrived is not the acquitted criminal but the assistant District Attorney who has come to talk things over with Mature. Luckily, Mature has not fired his gun.

These suspensful sequences suggest editing technique which the amateur can use in his own story films. Both involve effective photography with skillful crosscutting to achieve the desired effect. Moreover, neither sequence resorts to dialogue but depends upon the visual imagery on the screen to create desired suspense and motivate the story.

Essential to both sequences, it will be observed, is that the audience is always kept aware of opposing characters. In the opening scene, we know that if the elevator doesn't get down to the lobby quick enough, Mature and his associates will be captured. In the other scene, we know that if Mature is not alert enough, the freed criminal will kill him. We are kept in suspense waiting to see the outcome of the action.

Crosscutting is used to heighten the story interest and build up suspense. Crosscutting stretches the scene out, draws out the action, and skillfully builds up and holds audience interest to the final shot.

In the first example, the crosscutting takes place between Victor Mature in the elevator, the jeweler in the office, and the elevator indicator board. In the second example, the crosscutting is between shots of Mature waiting nervously for the supposed criminal to come into the house, and the supposed criminal as he slowly approaches the house and stands at the door.

For example, in the first scene, they photographed initially the jeweler, bound and gagged, as he struggles on the floor, squirms over to his desk, and finally turns the switch that sends out the alarm. Then they photographed Victor Mature in the elevator as the elevator keeps stopping at different floors. Finally, they photographed the indicator board of the elevator, in close-up, to emphasize the slow descent of the elevator.

Thus, three separate action sequences on separate film strips were broken up and edited so that the screen image keeps moving from Victor Mature to the jeweler to the indicator board, then back to Mature, and so on.

This type of suspense, created entirely by the camera and skillful cutting, the movie amateur can readily adapt in his own serious films to make his photoplayets more tense, dramatic and exciting.





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Licking The Sync Bugaboo . . .

• *Continued from Page 631*

chrony, pointer on the synchrony dial remains stationary at zero. Should the projector gain or lose speed, the Meter mechanism becomes unbalanced and the extent of imbalance is registered in terms of frames on the synchrony dial by the pointer moving to the left or right of the zero mark.

To correct an out-of-sync condition, the projector is speeded up or slowed down through adjustment of the Meter rheostate until the dial indicates synchrony has returned—indicated by return of dial pointer to the zero mark. The point to be remembered here is that through this operation, not only has synchronization been established between projector and sound reproducer, *but the film has been returned to exact synchronization by virtue of the fact all lost frames have been regained through the syncing operation.*

Since, to a great extent, the sound accompanying the films of most amateurs is of general character, with only occasional spots that demand critical synchronization, a check of the meter before these critical spots are reached is sufficient to insure exact synchronization of the particular speech or sound effect. However, careful attention and coordination of the meter will provide the more demanding movie amateur with sound results as exacting as those obtained with sound on film.

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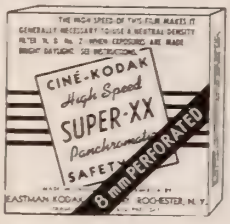
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All films will be returned promptly after review by Express collect. Please include, with your film, data as to equipment used in making the picture.

★★HODGE PODGE, 275 feet 16mm. monochrome by Ralph Boice, Warsaw, Indiana. A novelty film in which excellent photography and cinematic trickery delineate three amusing episodes from this filmer's 16mm. newsreel which he regularly shows in his Strand Theatre. All the tricks afforded by the Cine Special, plus this filmer's unusual ability are demonstrated in this picture.

★

★★SUNDAY MORNING, 200 feet 8mm. Kodachrome, by S. H. Yasbec, Chicago, is a yarn about a young wife tired of getting breakfast for husband on Sunday mornings. She makes husband take over, but he makes such a mess of things, she must rescue him from kitchen, and ultimately has to serve him breakfast in bed. Except for inconsistent exposure, photography is good, and there is need to tighten up on the cuts in editing. A Keystone 8mm. with f/1.9 Wollensak lens was used.

★

★★★CHRISTMAS, 1946, 225 feet 8mm. Kodachrome, by Norman Fisher, Terre Haute, Ind., is a record of Christmas from shopping, to unwrapping gifts under tree on Christmas morning. More closeups of children and better camera angles would improve the photography, and there is need to shorten many of the scenes in the window shopping sequence. Camera used was Bolex H-8 with a Hugo-Meyer f/1.5 lens and a Wollensak f/3.5 telephoto lens.

★

★★SOUTHERN CRUISE, 200 feet 8mm. Kodachrome, by Edgar Moreau, Schenectady, N. Y., is a well-photographed record of filmer's recent trip to Bermuda, from New York. Lacking is a continuity theme which could be supplied by a series of descriptive titles, interestingly written.

★

★★ROMANCE IN CANADA, 200 feet 8mm. Kodachrome, by Fredrick E. Hughes, New Castle, Delaware, comprises of scenes shot during trip from Vermont to Canada. Photography is hampered by under-exposure and picture interest suffers by lack of imagination in composition and camera angles. Interesting subjects and places, treated in short sequences of long, medium and closeup shots would have improved this picture tremendously. Camera used was Filmo turret "8" with backwind and wide angle and telephoto lenses in addition to regular lens.

★

★★★WHAT FUN ON BALBOA ISLAND, 250 feet 16mm. color, by John L. Young, Los Angeles, is probably one of the best family films reviewed this year. Both from point of the photography and the story, picture reveals filmer's uncommon talents for picture making certain to place him prominently in the winners' circle in movie contests. Story concerns a family's vacation at Balboa Island, California. Clever comedy runs throughout the picture with the father the butt of the jokes and his two young sons, abetted by mother, the heroes. Photographed with a Cine Kodak model K with f/1.9 lens on Kodachrome and Ansco Color film.

★

★★★TRAPPER, 400 feet 16mm. Kodachrome, by Charles J. Ross, Los Angeles, is an excellent picture from all production angles. A good story and clever humor combine with skillful photography to tell the story of an ambitious lad who sets out to trap wild rabbits to sell to a merchant, winds up by catching a skunk. Picture is carefully scored by selection of musical recordings and story is properly carried along by well-written descriptive titles. Camera used was not disclosed.

★

★★★THE SUN HAS SET, 200 feet 16mm. Kodachrome, by Robert Saxton, Charlotte, N. C., is a story with a moral about a young lad who wants his father to buy him a rifle. His father relates the story of another boy he knew whose ownership of a gun resulted in untimely death of a playmate. Photographically, the picture is very good, marred only by lack of use of tripod. Excellent titling carries the story along to a dramatic finish. Camera used was a DeVry.

★

★★THE RIVER, 325 feet 16mm. Kodachrome, by David W. Kean, Inyokern, Calif., is a documentary of a river, showing its beginning in the melting snows above timberline and its course, and some of Nature's benefits, as it proceeds to the sea. Inconsistent exposures and unsteady camera mark the photog-

raphy and the continuity theme becomes somewhat vague after the first 100 feet. Camera used was Cine Kodak model M with regular f/3.5 fixed focus lens. Titling, incidentally, is tops.

★

★★**HAVANA**, 200 feet 8mm. Kodachrome, by Philip A. Simpson, Washington, D. C., suffers from unsteady camera and absence of composition in scenes. The use of a tripod or other steady support for camera would have improved picture quality considerably.

★

★★★**CLOSE-UP**, 200 ft. 16mm. Kodachrome, by Joseph Wallikas, Culver City, Calif., is an interesting quiz reel in which certain objects are filmed highly magnified, then later revealed in normal photography. Idea is to create guessing game for audience. Photography is very good except for unsteady camera on magnified closeups. Titling is excellent. Camera used was Bolex H-16. Ultra-closeups were filmed with regular 1-inch f/1.9 lens mounted on 1½-nch extension tube. Closeups were focused on ground glass.

Screen Quiz . . .

• *Continued from Page 636*

of the lens. The front of the lens was only 1/3 inch from the salt, and low side lighting was used to accentuate contour of the grains.

In this type of cinematography, of course, focusing must be done with a critical focuser, directly through the lens; for a difference of only 1/32 inch in the focus one way or another will mean a completely out-of-focus picture. Exposure, too, is tricky and must be arrived at through trial and error. The field of view, when a standard one-inch 16mm. camera lens is used with a 1⅓-inch extension combination, is approximately ⅜ of an inch in width!

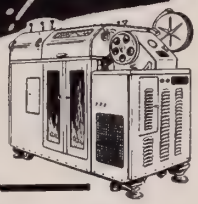
In making *What Is It?*, I first filmed the texture of such items as bread, a leaf, orange reamer, grapefruit half, pencil ends, book edges, salt, thimble, dry cereal, a dish rag, and ground coffee with aid of the extension tubes. Then the same objects were filmed in ordinary closeups. On the screen, the ultra closeups appear in the order named above, following a title which states:

"Following are extreme closeup pictures of commonplace things you see every day. Can you identify them?"

Then following the sub-title, "Here Are the Answers!" brief shots of each ultra closeup is followed by the revealing closeup of the whole object.

I found positive film best for this type of photography. It is more contrasty than reversal and when used in photographing such small areas, gives better detail.

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At the present time, ready-made extension tubes are generally available only for the Ciné Kodak Special. Owners of other cameras must have tubes made up on special order. This is a comparatively simple job, however, for an experienced machinist who must know only the thread dimension of your camera lens and the length of the tubes desired. The male and female threadings, of course, should be the same so that the tubes may be joined together, whenever desired, to gain the maximum lens extension.

As to use of auxiliary lenses, these will suffice for some objects, but not those so small as grains of salt. A 13-diopter auxiliary lens, for example, placed in front of a regular one-inch 16mm. camera lens set at infinity will, at a distance of 3 inches from subject, take in a field area $1\frac{1}{4}$x$\frac{7}{8}$ inches—sufficiently small for making intriguing ultra closeups of the texture of many objects.

As with the use of extension tubes, depth of field will become extremely shallow when auxiliary lenses are used; but focusing and centering of camera with subject can be accomplished by merely using a wire frame, extending before the camera, that defines the actual field of view—centering the object to be photographed within it.

Quiz films are something you are going to see more and more. Better get your set of extension tubes or auxiliary lenses and start filming yours, too.

Through The Lens Viewer . . .

• *Continued from Page 629*

chine screws B. A hole drilled in the camera cover admits the tube extension into the camera which rests behind the film gate, as shown. The viewer should be rigidly mounted on the cover. The strong metal strip D bears all the other parts including the main tube E, made of seamless brass, and the bearings F and G in which the tube turns when it is necessary to close the prism opening to exclude light from the film. The bearing G, moreover, has another function. It contains, mounted upon holder J, one of the two prisms—shown at PI. The holder is fixed upon a disc-shaped cover H by means of a screw K. Thus the prism can be adjusted for exact position, then secured by tightening the screw.

Two rings L1 and L2 prevent the main tube from shifting laterally. Focus of the lenses I and II are 15 resp. 24mm. Lens II is press fitted within the tube in the proper position. Lens I is a two-element ocular combination and its position can be adjusted for correction by screwing in or out the mount which holds it.

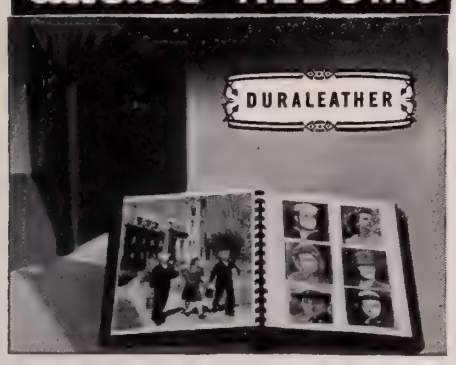
Shown immediately below prism I is the side tube C which is mounted securely within the mounting ring MI. This tube extends immediately in back of the pressure plate in the film gate and has an opening, as shown in the photographs, which admits a view of the film image to the prism II mounted within the tube as shown. Position of the tube opening and the prism should



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be as close to the film as design of the respective camera will allow.

It is important, of course, that no stray light leak through into interior of the camera because of the opening in its side which admits the tube extension C. To forestall this, a light valve is constructed which consists of three parts—M1, M2, and M3. M1 is the ring that holds side of the tube. In the hole drilled in camera cover is the second part, M2—a ring with a high brim; and the third element M3, a flat locking ring. The arrangement of these parts in the diagram indicates the protection against light leakage they afford.

Still another source of excess light is that which enters through the viewer tube at the eye piece, travelling directly to the film unless the eye-piece is capped or the tube otherwise closed as a safeguard. When the cameraman uses the tube, there is no passage of light because his eye is pressed tight against the soft rubber eyepiece. But after the camera has been focused and the camera is ready for the take, the tube is rotated a quarter turn, thus closing the orifice opposite the prism PI.

Figure 2 shows manner of checking tube for correct position. The ring LI is made thinner over ⅓ of its circumference. A screw N prevents this ring, and consequently the tube, from turning beyond the established point.

Some minor alterations are necessary on the pressure plate of the camera. In fact it usually must be replaced by one in which an opening has been made having the same dimensions of a single frame of 16mm. film. This is shown at O in Fig. 3. If a replacement is required, the pressure plate can be mounted as shown in Fig. 3: it can be fixed to move toward and away from the film by two small spindles guided through two bearings P fixed to frame of the camera chassis. Two springs, carefully selected for the right strength, supply the pressure needed to keep the film in a positive plane before the aperture. Shown at R is a thin metal strip which functions as a guide for the film. S represents the central film sprocket of camera—as usually found in such cameras as the Filmo, the Victor and the Ensign Kinecam.

Where the amateur is skilled in working a lathe, construction of this viewer is an absorbing undertaking. Then it is only the lenses and the prisms that will have to be purchased. All parts should be painted flat black, including outside of the tube and the fittings.

We have purposely avoided giving exact dimensions and some other construction details, in view of the various makes and models of cameras to which this device may be applied—each requiring one or more changes in design, depending upon the camera. It should be added that this device is

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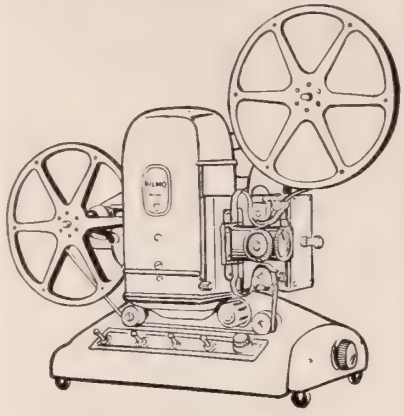
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effective only with the use of positive film. It will not work where reversal-type films are used because non-halation coatings on the back of such films do not permit the image to penetrate clear through the film. But for those who intend to shoot positive film for professional purposes or for their own personal use, it affords a means of achieving professional results in camera focusing and exposure not to be gained otherwise.

Inventor-Puppeteer . . .

• *Continued from Page 643*

figure are mounted. External parts of the body are pre-cast from moulds made of clay models. Joints of arms, legs, feet, head, neck and body consist of small ratchets and gears, so that an interval of movement is predetermined and consists of the distance, at the joint, between two teeth in the ratchet gear. One such tiny gear is indicated by arrow in one of the accompanying photographs.

Gear and ratchet mechanisms within the puppet's head enable changing contour of the puppet's face in order to gain expressive changes in the features. Biggest headache for Pressman has been finding either a substance to replace present plastic material that would take and hold paint, or to find a paint which will stick more tenaciously to the pliable puppet's skin surface so that it will not crack and peel off after repeated flexing.

Another innovation developed by Pressman is the use of magnets to secure puppet's feet to stage, during movement cycles. Imbedded in soles of the feet of moulded plastic figures are small blocks of steel. Puppet action is then staged on large steel panels, below which are movable electro-magnets that secure the feet as required between each step of the animated action cycle.

Pressman's research to date has followed two chanels which he calls "Form In Motion," and "Cinepuppets." The first consists of calibrated, jointed objects which are abstract sculptural forms and moved about a stage and photographed in stop-motion, either to illustrate a mechanical or educational subject which cannot be shot in live action, or an entertainment film which can be called a new art medium since the forms, textures and controlled movement of the objects filmed create pleasing visual sensations and impressions.

Although the "Cinepuppet" figures can be used in making animated puppet films with distortions, contortions, etc., it is the inventor's sincere hopes that the potentials of this medium as applied to dramatic pantomine will ultimately find favor with makers of entertainment films.

Dream With Music . . .

• *Continued from Page 635*

ously the camera was "hand-held" since tripods canot be used in theatre seats.

I avoided shooting dimly lighted scenes or scenes illuminated solely by blue colored light. Yellow light, I found gives excellent results. I watched the spotlights and shot only those scenes where the spots were used along with the other lights.

When I received my film back from the processing laboratory, my troubles really began. Combining the filming of three separate shows and splicing first the long shots, followed by the medium shots and then the closeups, is not a simple task. Furthermore, I attempted to cut my film so that these scenes were, so far as possible, continuing scenes. After many nights of painstaking work, I finally assembled the picture and was pleased with the result.

To those readers who contemplate "shooting" musical comedies, and other stage shows, I give the following advice:

Don't attempt filming with Kodachrome unless you own f/1.5 or f/1.6 lenses. Follow, so far as possible, the procedures which I used and have described above.

If you don't own a 50mm. lens it will be necessary to attend extra performances, seated in the first row of the orchestra for your closeups.

Don't request permission to take pictures unless you have to—the answer will invariably be "No."

Be as inconspicuous as possible.

Don't film when you "can hear a pin drop."

Try to secure seats on the aisles.

Editing, of course, can make or break your picture. Unless the highlights of the show have been filmed in a sequence of long, medium and closeup shots, there will be little to work at the editing board. For this reason, it is necessary to film a show over a period of several performances, each time shooting from a different vantage point, as already described.

One suggestion I can offer, as a result of my experience, and that is to plan your shooting of subsequent shots carefully so that after they are joined



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together there is logical continuity to the action. For example, in filming an act of a comedy team comprising of their entrance on the stage, a few moments of dialogue, and then some comedy routine, begin with a long shot of their entrance, then make your medium shot of their next bit of business, winding up with closeups of their closing action —the comedy routine. To avoid this detail, will only result in a sequence of two or three random shots spliced together, devoid of any continuity or story.

If you have a fast lens—here indeed is a challenging movie making project for you!

With The Amateur Movie Clubs . . .

• *Continued from Page 644*

Newhouse hotel, its regular meeting quarters being unavailable for this particular meeting. Highlight of session was member Al Londema's technical discussion of titling, filming and home processing of movie film.

★

TOLEDO (Ohio) Ciné Club's October meeting will be annual Ladies' Night. Male members will trade places with the ladies in serving refreshments, washing the dishes after the meeting, etc. The femmes will screen their own pictures, award prizes, etc.

★

RICHMOND, California, held a big Jubilee Celebration August 22, 23, and 24th in which Richmond Movie Camera Club entered a float with all the movie-making trimmings. Float participants wore costumes of early pioneer days. Scene depicted was that of movie production company shooting scene of pioneer days.

★

NEWARK, N. J.—The New Vailsburg Ciné Club meets every Tuesday evening at 8 p.m. in the Ivy Street Community Center auditorium, Newark. President is Jean Schweitzer; vice-pres., Harry Williamson; treasurer, George Sharp; and secretary, Harry Gardner.

★

KANSAS City Amateur Movie Makers have completed a 525-foot 16mm. color-and-sound film for the local Community Chest committee. It will be loaned during forthcoming Community Chest drive to clubs and business groups to promote donations in the annual funds drive. Members Clarence Simpson, Ben Barnhart, Mr. DeVault, Dr. Leonard Carr and Dr. W. H. Goodson are credited with the photography. Gale Curtwright did the narration and John Sherard did art work for titles.

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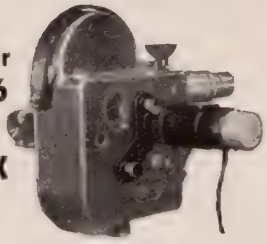
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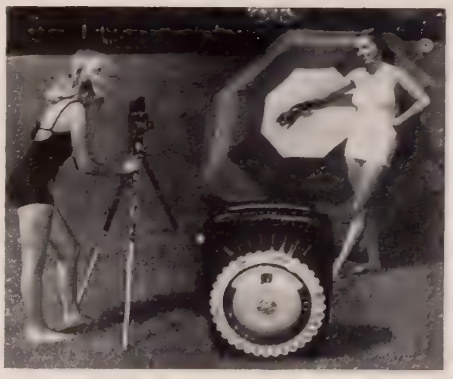
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News of What's NEW . . .

In Home Movie Equipment And Accessories



Meter With A Memory

A new photoelectric type exposure meter, designed from the ground up for amateur and professional photographers, has been announced by the Meter and Instrument Division of the General Electric Company.

Actually a meter with a "memory," this new unit contains a pointer-locking mechanism which "remembers" the light seen by the photocell. A trident analyzer is also included in this design for analyzing and studying photographic scenes to secure maximum accuracy in exposure. An automatic louver-coupled dial shifts range of meter from dim to bright light or back again, depending upon the scene requirement.

Lighter in weight than any other top-quality meter, the magnetically-shielded unit is small and thin enough to fit in a vest pocket. It has a sensitivity range of from 0.4 to 4100 candles per square foot—corresponding to the light from one small candle to that of the brightest sunlight. The measuring accuracy is many times greater than that required for the most exacting color photography. The instrument may also be used to measure incident light by means of an incident light attachment which extends the range of this unit up to 61,000 footcandles.

Directions for operating the meter may be given in three words: press, set, and read. Press the button, set the trident in line with the pointer, and read the proper exposure.

Adjusto-Stand

Affording a convenient and sturdy adjustable stand for motion picture projectors, both sound and silent, is the Adjusto-Stand offered by Visual Education, Inc., 1012 Jennings Ave., Fort Worth, Texas. Unit is adjustable to heights ranging from 33 to 57 inches. It is also adjustable for tilt where sloping floor levels are encountered. It folds readily into a single, easy-to-carry unit. Construction is aluminum alloy. Platform measures 12x22 inches. Maximum weight support capacity is 300 pounds. List price is $37.50.

Film Printer

The need for a good, dependable 8mm.-16mm. commercial film printer has been met by Leo R. Streeter, 4512 Morella Ave., North Hollywood, Calif., who announces availability of the Daylight Printer for printing or duplicating 8mm. and 16mm. silent and 16mm. sound films. Designed to operate completely in daylight, need for darkroom is reduced to the interval necessary only for loading film.

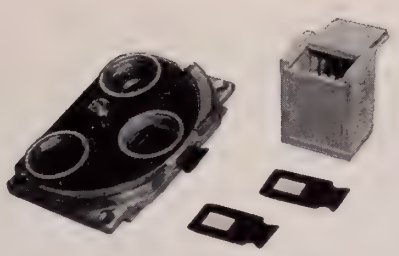
Construction design is noteworthy for the numerous moving parts, usually found in other printers, that have been eliminated but with high quality results and maximum printing speed retained. Other features include 2000 feet per hour capacity; immediate changeover from 8mm. to 16mm., or vice versa; one-sprocket film drive, and preset printing light. A special aperture affords use of filters for color printing or tonal correction. Printers are available for immediate delivery.



For Music And Sound

A new inexpensive dual turntable is being offered by the American Screen Test and Film Corporation, 92 Gold St., New York 7, N. Y.

Affording the movie amateur use of musical background and sound effects for their 8mm. and 16mm. silent films, the dual turntable has 3 playing arms for a variety of blending effects. For use with 10 or 12 inch records, it comes in a light weight, portable, alligator-finish carrying case. Two matched speakers are mounted in a detachable cover with 50 foot extension cord. An



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Finder Mats to match all lenses.....12.00
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additional feature is the 12 foot double-jack cord attachment for plugging into sound projectors to play through projector audio system. Price is $125.00 f.o.b. New York City.



Excel "8"

Excel Movie Products, Inc., Chicago, make their bow into the 8mm. field with the announcement this month of their new 8mm. home movie projector. Tradenamed the Apollo 500, features include 500 watt illumination, air blast cooling, professional type claw framer, improved high lumen shutter, removable condenser lens, interchangeable projection lens, and 400 foot film capacity. Housing is completely die-cast, attractively finished in gold antique effect. Retail price is $49.50.



New Norwood Meter

The Model B, a new and improved model of the Norwood Director Exposure Meter has been announced by the American Bolex Company, Inc., 521 Fifth Avenue, New York 17, N. Y., exclusive distributors. The Norwood Director measures incident light for exposure determination and has been wide-

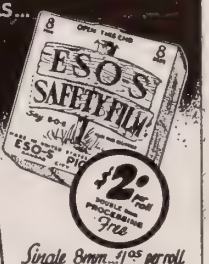
• *Continued on Page 673*

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3 unique films

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8mm. Revere Turret, Wollensak F:2.5 lens....$ 87.50
Bolex L-8, Wollensak F:2.7 coated lens.....$ 87.50
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● VICTOR 408 16mm. sound projector—mechanically perfect—sold with money back guarantee, $295.00. New Natco and Victor 16mm. Sound Projectors. Free listing of used sound equipment. New Bolex H-16, built-in frame counter, w/new 1" Kodak F1.9 ctd. lens, $364.15. 2" Schneider Xenar F3.5 ctd., $50.00—6" B&H Eymax F4.5, $100.00. CAMERAMAN'S, 3808-F Eastern Avenue, Baltimore 24, Maryland.

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Classified Ads --- cont'd.

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● CANADIANS—Send for Castle, Official, Pictoreel silent and sound film lists. Lowest prices. CADWALLADER'S, 996 Weston Road, Toronto.

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● USED and new Castle films, 8-16mm., silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

● EXCLUSIVE Home Movies, Select Films, for sale. Write for free lists. HOME PIX, 1674 Broadway, New York 19, New York.

● 8MM.-16MM. films, equipment. Bargains. TOWERS, 935 North Fortieth, Philadelphia 4.

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● TIRED of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

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● "NEGPO" titling film, spooled dalite-loading, processing free! Black letters on white background will project white-on-black! Double 8mm., $1.25; 16mm. (100'), $2.25. Deduct 10% for 3-roll orders. ESO-S, 828-E West 39th St., Kansas City 2, Missouri.

● REPERFORATION any brand 16mm. b&w or color film for use in 8mm. cameras! Perforations guaranteed. $2.00 per 100 roll. Mail films insured marked "Reperforate" for ESO-S, 828-E West 39th St., Kansas City 2, Missouri.

● DOUBLE 8mm. Weston 12, anti-halo film, three rolls double 8mm. $3.45; six rolls single 8mm. for Univex, $4.60. Fresh-dated! Processing free! ESO-S, 828-E West 39th, Kansas City 2, Missouri.

● GUARANTEED fresh 400' 16mm. positive bulk film, $4.25 postpaid! New 100' camera spools with cans, 25c per set. ESO-S, 828-E West 39th, Kansas City 2, Missouri.

● BULK film—Semi-ortho, 1¾ cents per foot Panchromatic—2¾ cents per foot 400 foot rolls, all nonhalation. Postpaid, BOYD LABS, Ashton, Illinois.

● COLOR film for single 8mm. Univex, Revere and B and H. Guaranteed fresh! Processing free! $2.25 per 25' roll; three rolls, $6.50. ESO-S, 828-E West 39th St., Kansas City 2, Missouri.

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● TITLES. "If it's worth shooting—then it's worth Titling." We make Amateur titles the Professional way. A trial order will convince you. Send 25c for 3 "THE END" titles (state mm. size wanted), samples and price lists. Ask for a free copy of "TITLING TIPS." PRODUCER'S SERVICES, 6016 Fountain Ave., Suite 18-A, Hollywood 28, California.

News of What's New . . .

● *Continued from Page 671*

ly used by professional photographers, notably in the fields of color and Hollywood motion pictures, because of its high accuracy and consistency.

The Model B incorporates all the advantages of earlier models plus new features and design. The meter has been streamlined to a hand-fitting shape and the meter dial and calculator brought together for ease in reading.

It features the patented Photosphere which collects and integrates all the light falling on the camera side of subject. The Photosphere head may be rotated to any desired angle thus facilitating holding the meter comfortably for reading. Light or dark colored backgrounds cannot cause errors in reading with this meter since they have no opportunity to affect the result. The Director can be used with daylight or artificial light and combinations of both.

The ASA indices for film speed are used, with values from .01 to 10,000, assuring accurate computation with any make or kind of film. The film index is preset for the film in use and locks in position. Shutter speeds cover the full range from 1/1200th second to 120 seconds. The shutter speed dial is also calibrated for motion picture speeds from 8 to 64 frames per second. The motion picture indications are in red. All conventional diaphragm stops from f/1.4 to f/45 in both American and European systems of calibration are shown. New low price is announced in advertisement elsewhere in this issue.



Clamp-on Reflectors

Camera Specialty Company, New York City, are offering a new line of

STUDIES IN BEAUTY

Here is a rare collection of Hollywood Models in a series of artistic movies that are rich in beauty and unexcelled in photography. These reels were filmed and printed in Hollywood especially for Home Movie projector owners. The color editions are simply too beautiful for words.

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Featuring Seven Shapely Sirens
If you're an Artist you'll want to paint every Gorgeous Model in this movie and when you've finished you'll have a Masterpiece of Beauty.

FIGURE FACTS (Reel No. 2)
Featuring The Hollywood Figure Five
You won't have to figure long to find it's a fact that these curvacious figures add up to real perfection. When you figure up the sum total of this rare production you'll get enough eye appeal to please you and then have some left over!

ERE CATCHES (Reel No. 3)
Featuring Lee Bush (Blonde) and Virginia Bates (Brunette)
These two beauties will not only catch your eye but will hold it. You'll not want to take your eye off of them and when you do you'll have lingering visiions of a tantalizing blonde and a shapely brunette.

TEMPTATION (Reel No. 1)
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Here are the most beautiful models you ever laid your eyes on in gorgeous settings and unusual poses that will thrill you.

SPECIAL PRICES FOR THESE EXCLUSIVE PRODUCTIONS:
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portable clamp-on reflector lighting units for use of photoflood lamps in movie photography. Three models are now available: the 9″ Reflector, 10″ Reflector (Deluxe) and the 12″ Professional Reflector. Sturdily constructed of extra-heavy aluminum, these reflectors are mirror finished outside and satin finished inside. The complete light unit consists of reflector, spring clamp, swivel joint, socket and connecting cord and plug.

These handy home movie lighting aids provide brilliant illumination with both No. 1 and No. 2 Photofloods. They should prove extremely popular with both amateur and professional cinematographers.

Darkroom Aid

The Industrial Timer Corporation, 117 Edison Place, Newark 5, N. J., announces the addition of a new synchronous motor-driven, electrically-operated timer, known as the Model S49.

Information Please . . .

• *Continued from Page 618*

on distance of lamps to subject, and inasmuch as utilizing light coming from a portable unit attached to your camera would involve constantly fluctuating distances between subject and light source, it would be impractical to offer a chart or guide of exposure values. The one effective method for determining correct exposures on all indoor scenes, regardless of lighting equipment used, is to use a good photo-electric exposure meter.

One amateur we know rigged up a holder on his combination camera and photoflood bracket to receive and hold his exposure meter pointed at the scene to be photographed. In this way, standing behind his camera, he could tell the exposure quickly by glancing at the meter, and set his lens accordingly.

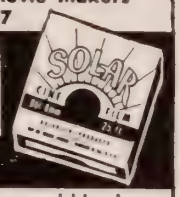
Experimental Workshop . . .

• *Continued from Page 641*

revolving the umbrella will bring a new title into place before the camera. While title is being filmed, give the umbrella a spin, dissolving into the beach scene which follows.

To show a spinning title stopping perfectly in frame, first frame the title and spin the umbrella with the camera motor running—but with the camera held *upside down*. When film is returned from processing, cut out the inverted sequence, reverse it end for end, and you will have the desired effect.—*OPL, San Diego, Calif.*

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"Aces high," in the judgement of rodeo riders, is the cowboy who can fight bucking broncos to a standstill. "Aces high," in the opinion of experienced cine photographers, is the movie camera which can meet and master all picture-taking situations. Yes, "aces high," means superior performance... and for tens of thousands of Bolex owners throughout the world Bolex continues to prove its superiority in action every day.

Bolex is "aces high" because it is made right from start to finish. To begin with, there are the industrial designers of the Paillard factories who have had many years experience in designing highly precise and delicate instruments. Then there are the craftsmen who are proud of their 130-year-old tradition of producing some of the finest products the world has ever known. And, last but not least, there are the materials which go into every Bolex... materials of the best quality, carefully chosen and just as carefully tested. Out of all these comes Bolex... a motion picture camera flawless in operation, and providing equally flawless movies for home, science and industry.

Wait no longer, go to your nearest Bolex dealer and ask for a demonstration. See the Bolex H-16 and H-8, the world's finest movie cameras in their respective classes. Or, if your interest lies in a less expensive camera, see the L-8 — the finest small double-eight camera in the field. A maximum of superior movie making ability has been built into the L-8 by Paillard engineers. It is precise in operation, beautiful in appearance (see illustration), and so compact in design that it may be carried in a coat-pocket. Bolex cameras have many superior features which will appeal to you—so ask for that demonstration—make comparisons—then join the discriminating majority who have elected Bolex "aces high."
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HOME MOVIES



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NOVEMBER - 1947

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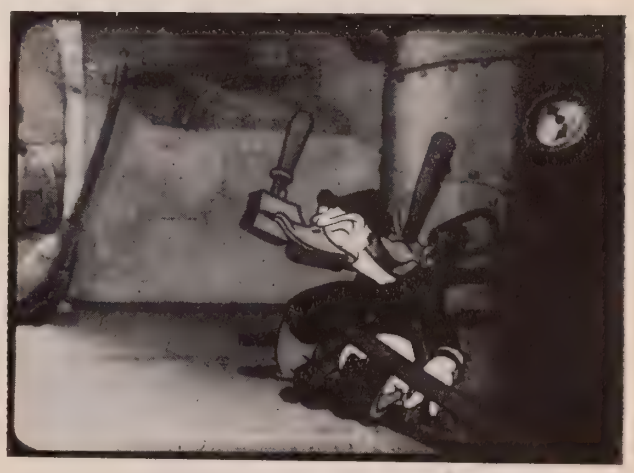
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home MOVIES

Reg. U. S. Pat. Off.

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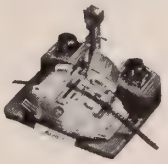
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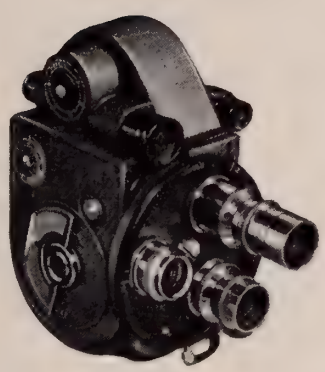
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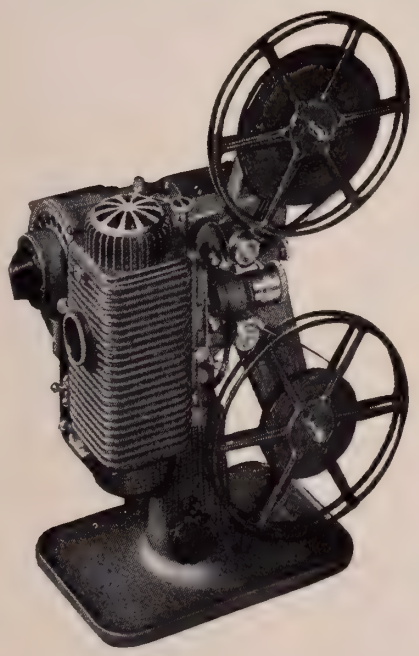


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News of What's NEW . . .

In Home Movie Equipment And Accessories



Revere Sound Projector

With an attractive price tag of only $287.50, the new Revere 16mm. sound projector made its debut before photographic dealers attending a photographic trade convention in San Francisco early in October. Revere Camera Company, Chicago, heretofore manufacturing exclusively in the 8mm. field, makes a firm bid for its share of the sound projector business with this attractive new machine which weighs but 28 pounds, and with projector, speaker, and carrying case combined in a single unit.

Other features are: AC-DC Universal type, full-tone range adjustment; lightweight, simple threading; positive automatic rewind; 1600-foot film capacity; connections for microphone and phonograph pick-up; 750-watt brilliancy; fast 2-inch f/1.6 coated lens, and sound and silent projection.



New Budd 8mm. Camera

Due to make its debut in camera stores in January is the new Budd "8" Camera, product of DeMornay-Budd, Inc., 574 Grand Concourse, New York 51, N. Y. Outstanding feature of this new camera is its automatic, self-contained electric drive. Source of power consists of a tiny electric battery inside the camera estimated to last the average amateur for approximately one year's filming before requiring replacement. New batteries will be available at camera stores.

Other features include Eastman Kodak f/1.9 or f/2.7 Ektanon coated lens, built in "zoom" optical viewfinder, magazine loading, all-metal construction, and distinctive styling. List price is to be announced later.



Matte Box

The Matte Box, a professional combination lens-shade and filter holder designed for use on almost any 16mm. or 8mm. camera, is latest Bardwell & McAlister addition to line of photographic equipment.

Acting not only as a lens shade, Matte Box is equipped with series of grooves into which gelatin or cemented filters, diffusion discs, gauzes, and pola-screens may be inserted. It is similar in design to standard matte boxes used on professional 35mm. cameras.

Angle of acceptance of shade is wide enough to permit use with 15mm. wide angle lenses of any 16mm. camera. It may be used when camera is held in hand or in conjunction with tripod.

It accommodates 2″ and 3″ square filters, gauze diffusers, cigarette burn-out effects, and other special slides. Descriptive literature will be sent upon request to Bardwell & McAlister, 1117 N. McCadden Pl., Hollywood 28.

Title Service

One of the reasons why many films are never titled these busy days is that titling, editing, and splicing all take a great deal of time. Title-Craft, 1022 Argyle St., Chicago 40, Ill., offers a titling service for the amateur that as-

• *Continued on Page 738*

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All this in ONE FILM

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TIMELY TITLES

By EDMUND TURNER



FOR MOVIE scenes at a children's zoo or of the children's visit to the zoo, this title makes an appropriate caption to give your picture a professional-like opening. For sub-titles, make closeups of the various signs on animal cages giving animal names and data.



HAVE YOU titled those picnic movies you made this summer? Why not start off the titling session by photographing this main title for your picture, then splicing it at the beginning of your scenes? You'll find interesting continuity can be injected with subtitles, too.



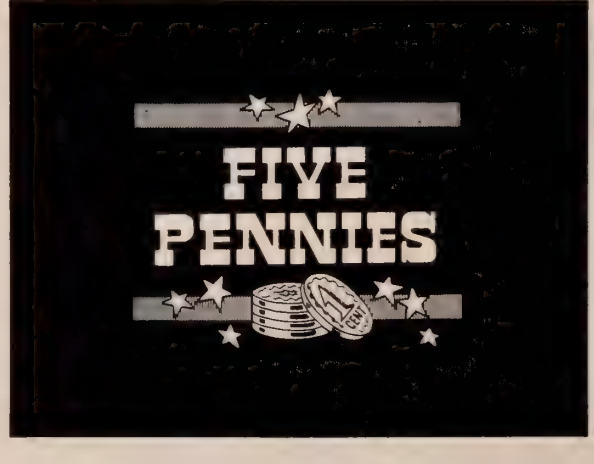
HERE'S A main title for those movies you made of baby's first birthday. You've probably many shots showing the child being showered with gifts, entertaining neighbor kiddies at an informal party, etc. Or perhaps it suggests making a movie of baby's coming birthday events.



TAKE YOUR camera with you when a-skating or a-skiing you go. Shoot activities of your party with an eye toward story telling continuity, with a running gag interwoven, if possible. When the film is returned, title it, using this title for your introductory caption.



THIS TITLE suggests a movie picturing the things your neighbors gossip about. Begin with two back fence gossipers in action, then fade into the various sequences, cutting back occasionally to the gossipers Fill in words of title with color for Kodachrome.



SUGGESTED by this title is a little story for a child, showing what he or she does with five pennies given to spend. Stage the action and follow the tot's meanderings as it tries the penny gum machine, weighing scale, the candy counter, or giving last penny to a sidewalk beggar.

FOR YOUR XMAS GIFT SELECTION

PICK OF THE PICTOREELS

Make this a Merry Home-Movie Christmas for yourself—your friends—with sparkling Pictoreels! Choose from this selection of Pictoreels in the rollicking Christmas mood. This page offers a movie or slide film for every taste, every age — *and every Pictoreel is the perfect gift.*

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Frolicsome pups get tangled in the family gifts on quiet Christmas morning. Hilarious adventures with the dolls, toys and railway trains. Pups start a war with "Tuffy the Tank." There's a bang-up climax!

ALIAS ST. NICK



Sly cat gets into the mouse's Christmas Party. Mechanical toys join the fray and the cat is routed, leaving the mouse family to enjoy Christmas!

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Dozens of fascinating animals in action at the world's greatest zoo! Complete behind-the-scenes tour of famous Bronx Zoo.

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When snow falls — so do the skiers! The champions in these flops and tumbles. It's a reel full of laughs, excitement and lots of thrills!

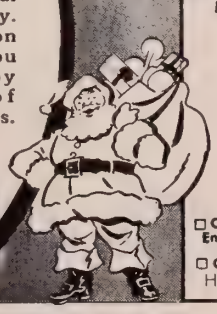
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Information PLEASE

★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 6060 Sunset Blvd., Hollywood 28, Calif.

Title Card Distance (C. A. Shade, Osborn, Ohio.)

Q—*A confusion seems to exist in the commonly stated term, "from lens to title card" in the matter of using an auxiliary lens in filming titles. Some instructions state ". . . from lens to title card," while others more specifically state ". . . from point of lens diaphragm to title card." Just which of these instructions is correct?"*

A—In shooting titles, with an auxiliary lens before the camera lens, the correct way to establish distance of title card from camera is to measure from title card to point representing location of the iris diaphragm inside the camera lens. However, in most cases an error of as much as ¼-inch appears to make little or no difference in the photographic result. As this amount usually represents difference between diaphragm and front of lens, most filmers measure title card distance from front of camera lens to title card.

Film Too Dark (P. L. Shofner, Chattanooga, Tenn.)

Q—*I have been shooting 16mm. Super X and Super XX negative film, then giving it reversal processing. However, the film always turns out too dark for good projection. Please tell me what is wrong.*

A—There is probably nothing wrong with your reversing procedure. The trouble lies in the film you are using. Negative Film is not designed for reversal processing. While it is true that any type film can be reversed and an image obtained, only true reversal-type emulsions will give the clarity, snap and overall image quality that is desired. Contrast is invariably lacking in negative films given reversal treatment. Sometimes by increasing the developing time in the first developer, it is possible to obtain better screening results with reversal-processed negative film.

Hot Spot (Helen Alexander, Washington, D.C.)

Q—*Would like to know of an easy way to eliminate the "hot spot" that occurs when using rear-projection in making movie backgrounds for titles. I use stop motion or "single-frame" exposures to keep projector and camera in synchronization, but get a distinct vignette in the picture area projected on the ground-glass screen. I use a Revere Projector and a Bolex H-8 camera.*

A—In the Hollywood studios, where rear-projection is used extensively, they also encounter this same problem. Here the technicians eliminate the trouble by placing, some distance in front of the projector, a panel of glass in the center of which is a spot made with a black grease pencil. This serves to diffuse the light in the area that would ordinarily appear as a "hot spot" on the screen.

You can follow this same method. The size of the spot made with grease pencil you will have to determine by experimenting; also, the spot must be centered with the projector lens.

Muffling Camera Noise (John Kessler, Berkeley, Calif.)

Q—*I have an 8mm. camera with which I wish to make pictures at the Ice Follies, the opera, and at the theatre; but it makes so much noise it annoys others seated near by. What can I do to lessen the noise?*

A—A tight-fitting padded camera blimp that could be slipped over your camera, leaving only the lens and starting button protruding, would probably be the best remedy. This could easily be made at home, with the outer covering made of black or brown leatherette. The thicker the padding, the more noise absorbent it would be.

Attachment Lenses (J. P. Muglia, Plainfield, N. J.)

Q—*I have a Bolex H-16 camera with a Kodak one-inch f/1.9 lens. I would like to know if wide-angle and telephoto lens attachments are available for this lens and which are the most practical.*

A—It is possible for you to purchase wide-angle and telephoto lens attachments which may be screwed into front of your regular camera lens to convert it temporarily into a wide-angle or telephoto lens. Such attachment lenses are offered by several companies whose advertisements appear regularly in the pages of HOME MOVIES. Most all of this type lens available today are inherently good but, like everything else, they sometimes vary. Also, some of these lenses work better on some makes of regular camera lenses than others. For this reason we advise obtaining permission for a free trial of such lenses which will enable you to determine before

• *Continued on Page 735*

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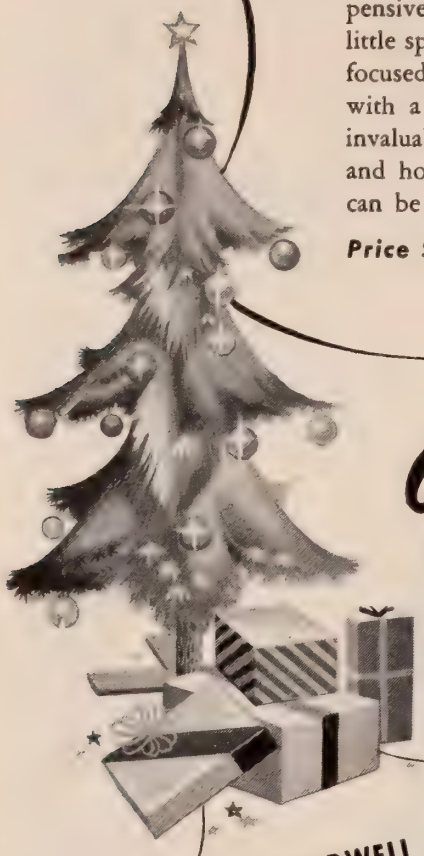
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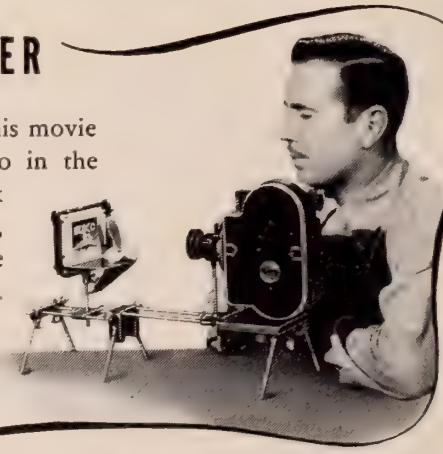
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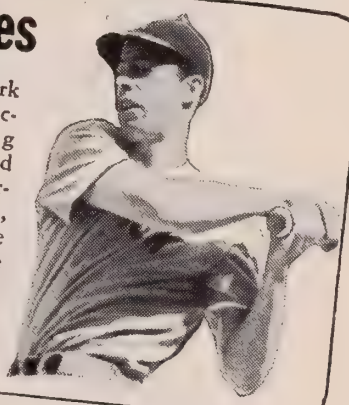
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Events you'll never forget, events you'll want to review. The American Legion Parade. The Monroe Doctrine of Latin America. The Georgia governorship. Solo around the world. *The Texas City disaster. *The Collyer mystery. *The hurricane. Subject to change without notice.

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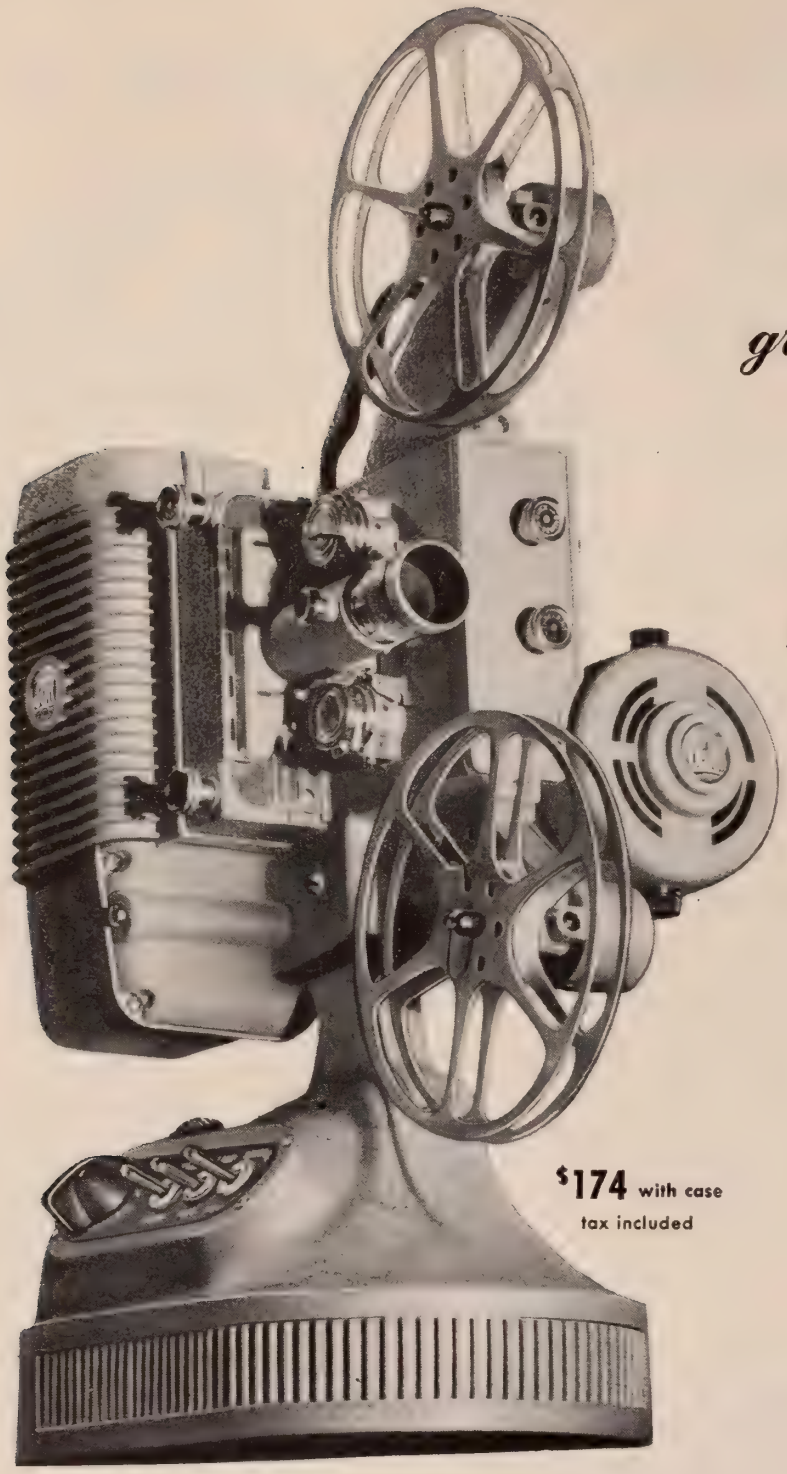
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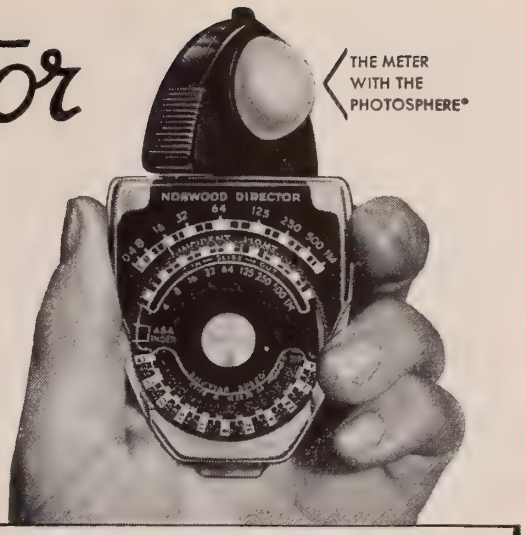
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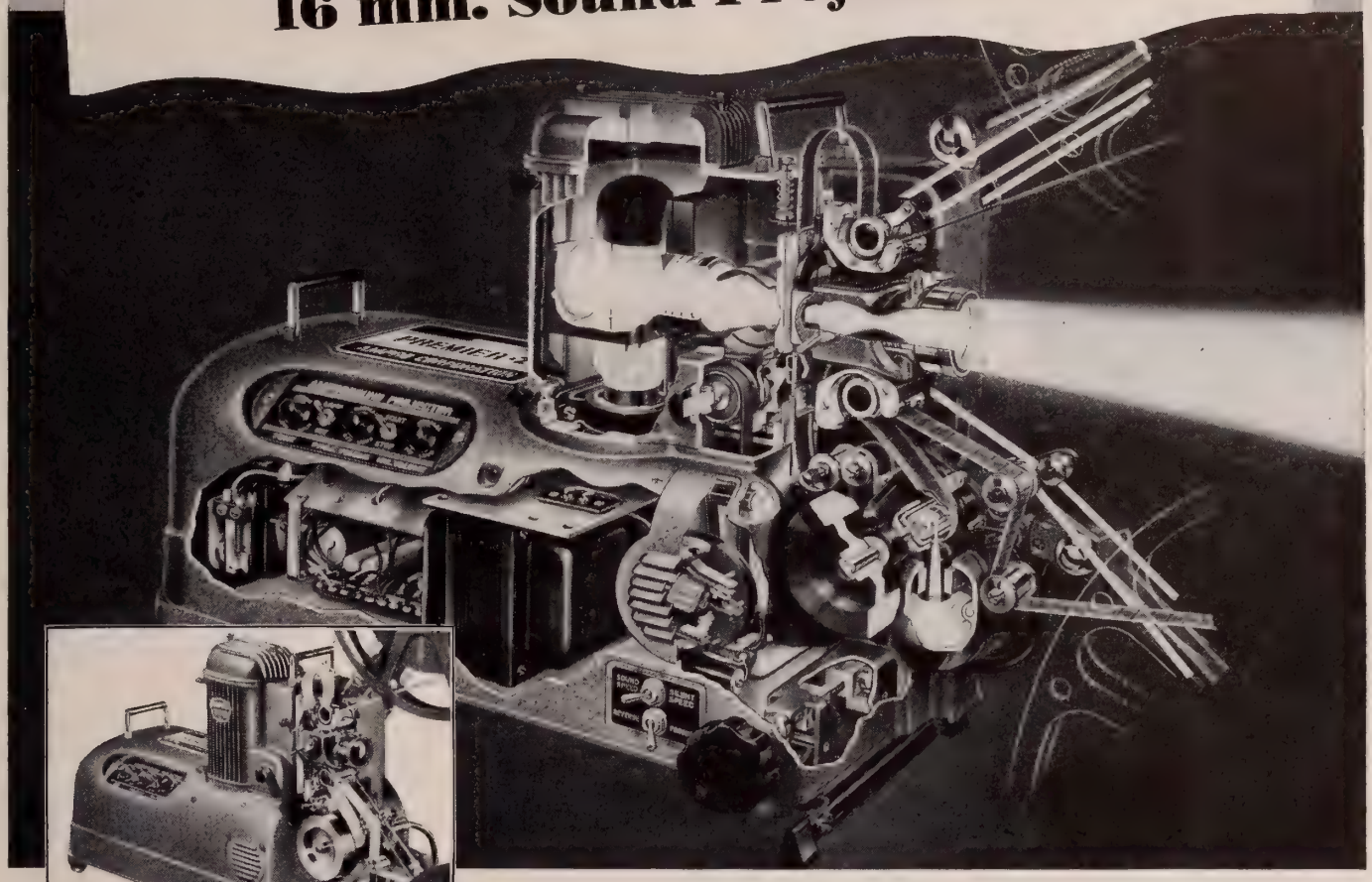
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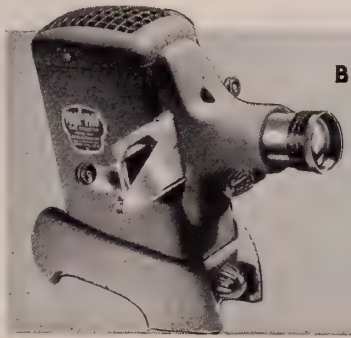
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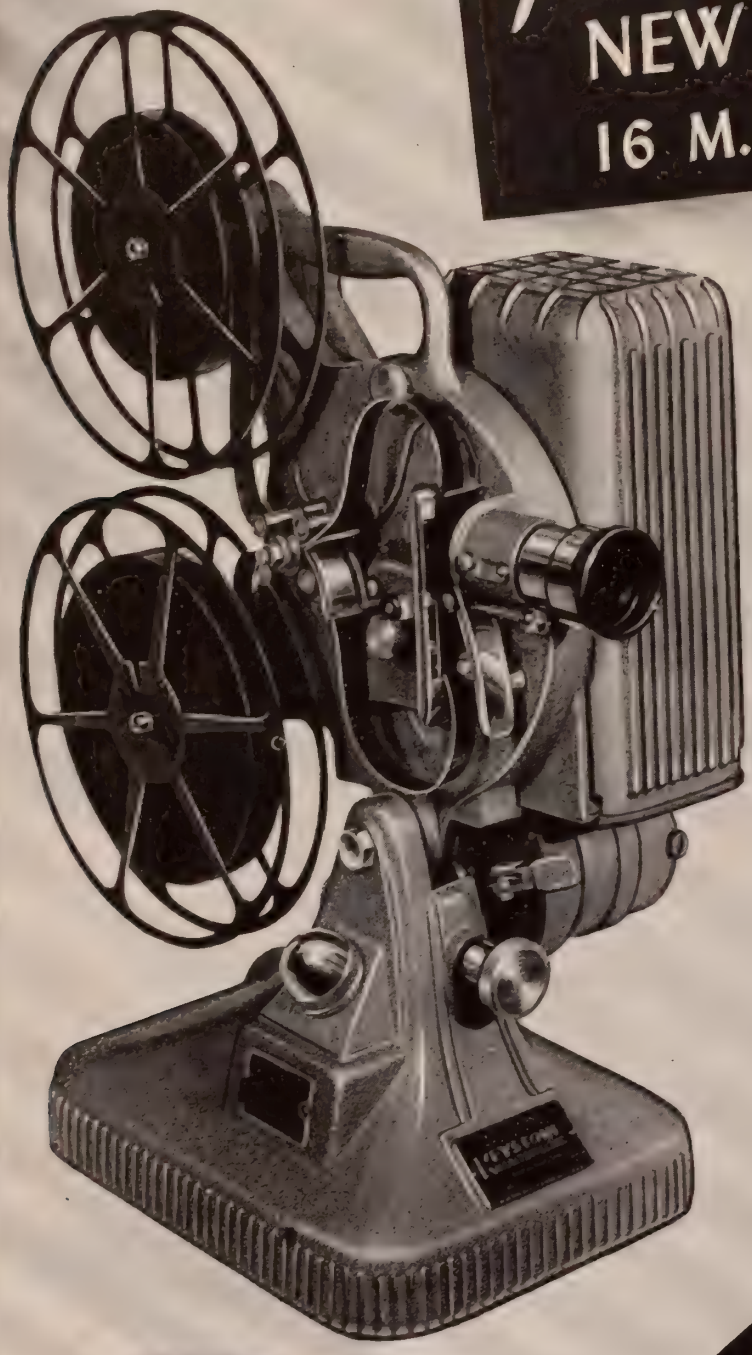


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which the pro-
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agreed upon. The

swimmin hole beckons the kids seeking its cool waters, there is never-ending opportunity for good human interest movies in the activities of Boy Scouts. These lads are active the year around, indoors and out, and their activities are so varied and interesting they fairly cry out for recognition by the picture seeking movie cameraist. Indeed, where else could one find more interesting action than in a group of active boys? Never still a minute—always searching for something to do—such is a growing

for the club. This led to my receiving a letter from the Chief of the Boy Scouts in the Narragansett Council asking if I would be interested in making a film on Scout activities. The Council would supply the film, he said, and make all necessary arrangements for "actors," props, etc.

Naturally I was delighted at this opportunity to use my movie camera for such a worthwhile project, but I felt that here was an assignment important enough for our club to undertake. As

shooting script was prepared and submitted for approval to the Chief of the Boy Scouts council. Except for a few minor changes the basic story idea was o.k.'d and within a short time our camera crew was in action on location.

The story the picture tells concerns three pals—Fat, Shorty and Red. These members of Scout Troop No. 2 are discussing their plans for the summer. Fat has just invested in a Boy Scout fire making kit, consisting of a bow, drill,

• *Continued on Page 732*

• Running gag developed in the script involves one Scout who continually tries to build a fire by rubbing sticks together.



• The Scout's ultimate success in making fire is caught here in a closeup by cameraman Arthur Mellor assisted by Walter Ogden of Providence Cine Club.





● My, oh my, Miami! What picture making opportunities abound here on this palm shaded beach of Matheson Hammock, a short distance from Miami.



● Action? Plenty of it here for your camera as expert water skiers skim the beautiful waters of Biscayne Bay, Florida's water sports center.

MID-WINTER MOVIE MECCA

Vacationing In Miami This Winter? Here's A Movie Maker's Guide To What, Where And When To Film In This Land Of Surf, Sand And Sun

By EDWARD C. HARRIS

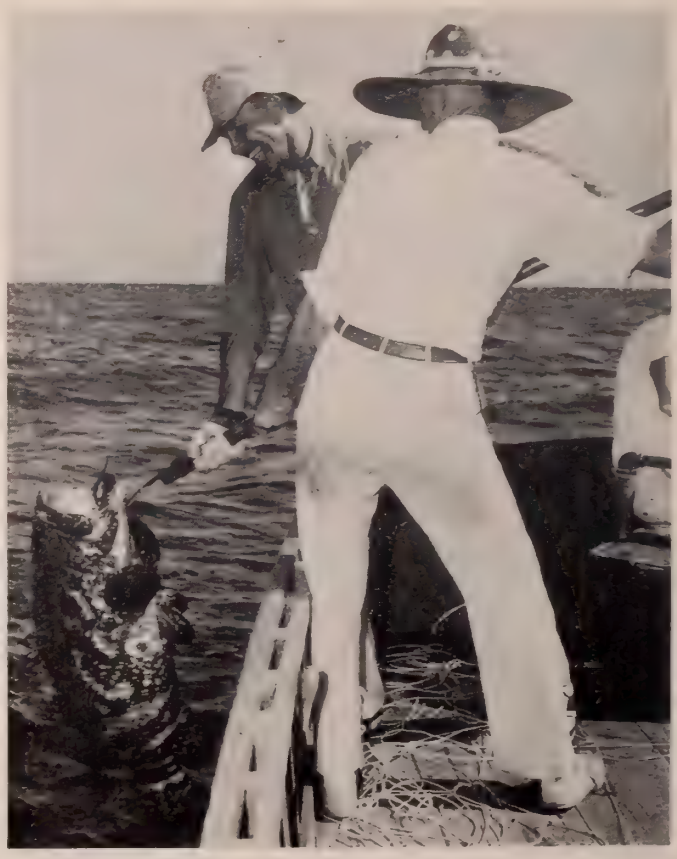
PEOPLE just naturally think of Florida as the place to go for a winter vacation, which is probably the reason that more winter-filmed Kodachrome is exposed in Florida than elsewhere. If you are one of the fortunates scheduled for a winter vacation, you will probably spend it in sunny Florida. Whether you travel by automobile, train, or airplane, the chances are that you will head towards the vacation center of the State—Miami and Miami Beach.

In taking inventory of your luggage items, you will certainly take along your movie camera and plenty of Kodachrome or as much as you can get. It might be well to mention that you should include your tripod, exposure meter, sunshade, and a red or heavy yellow filter if you decide to film in black and white.

No serious movie maker will leave his tripod at home, so for the sake of steadier, more professional looking pictures, take it along and use it wherever possible. Of course, if you object to carrying a heavy, cumbersome tripod, leave it at home in favor of a light, inexpensive shoulder support tripod, many of which are now on the market.

The sunshade is almost a "must" when shooting in the semi-tropic climate of Florida. Florida is a land of hard, brilliant sunshine. In this vacationland, the average visitor rises later than is his usual custom, but he fails to realize that the sun is an early riser—far more so than in his home State. Consequently, the tourist movie maker will find that, by late morning or early afternoon, the sun will be in a disturbingly high position and will have the habit of flaring his lens at the wrong times. Actual shooting time may extend from about six-thirty in the morning, on a clear day, until six in the evening and a sunshade will be of immense help all the time.

Speaking of exposure meters, if you do not yet own one, don't worry. If you do, and are a seasoned meter user, you will have no trouble. But, if you are a novice, extreme care should be the watchword. Though an owner of a meter, my personal experience has been to leave it in my hotel room in favor of the printed instruction chart furnished by Eastman Kodak in each roll of Kodachrome. Almost all scenes



● There's fishing action galore awaiting the movie maker on the waters off Miami where everyday, fishermen hook big, fighting groupers like this.

and landscapes that you will experience in the Miami area are of extreme contrast, such as brilliantly painted homes and hotels surrounded by heavy, dark vegetation.

Suppose that you are taking a shot such as mentioned above, a white stucco residence reflecting blinding afternoon sunlight, and surrounded by groves of shimmering palm trees or delicately-hued Hibiscus bushes. To your eye, it's a magnificent shot—but to your Kodachrome, it may be a little different story. If you use an average exposure of f/8, you'll expose beautifully for the trees and the flowers but the house will be lost in a halo of overexposure. If you follow the exposure instructions for brilliantly lighted objects, f/8-f/11, you will have a nice shot of the house, but the surrounding vegetation will suffer in color rendition. It's the old story of choosing the highlight of your scene, exposing for it, with the resultant loss of quality in some of the denser areas of the scene.

The contrasts in color intensity are greater in Southern Florida than probably anywhere else in the country. There will be shots that may stump the best of moviemakers, but the basic law of exposing for the highpoint of the scene will prove satisfactory. Color, as you may know, unlike black-and-white film, has practically no latitude, and exposure must be as nearly perfect as possible in order to get true color rendition.

The novice meter user may find it a difficult problem to get correct readings and more than likely he will not be satisfied with his final results. To the experienced photographer, taking an average reading of both the heavy and bright portions of the scene, tending toward slight underexposure is nothing new in this particular section of the country. The average filmer will probably have neither the time or the patience to spend in figuring detailed exposure data. All in all, the exposure chart found in the film package is both highly satisfactory and time-saving in the long run.

Of course, the same advice goes for the black-and-white filmer. However, without a heavy yellow or red filter, much of the beauty of black-and-white shots will be lost. This land of color contrasts is well suited for monochrome, but when shooting one must not forget filter compensations in exposing. Beautiful and spectacular cloud formations can be captured with aid of filters. With the camera slowed to 8 frames per second, shots of unparalleled beauty can be taken with the clouds seemingly sweeping across the sky. The thunderheads that form in early morning or late afternoon, their peaks towering thousands of feet into the air, are sights that no moviemaker should pass up—whether shooting in black-and-white or color.

• *Continued on Page 726*



• Another colorful Florida scene is Tropical Beach, one of the many near the city of Miami which each winter lures hundreds of thousands of visitors from the more frigid zones of the continent.



• Golfing cinebugs can mix fairway activities with movie making on any one of the 11 golf courses in the Miami area. Here clear skies and colorful landscape invite color filming at every turn.



• Only a few minutes ride from Miami is this colorful Everglades scene to challenge the filming skill of movie makers with cameras loaded with color film.

• This is the Miami skyline as seen from the MacArthur causeway —an ideal opening shot for any movie record of this Florida vacationland, with graceful palms subtly suggesting the tropical locale.





● Neither recording lamp nor galvanometer is used in this single-system sound camera which Paul Gross built, using the film advancing mechanism of a Filmo model 70 camera. Instead, he conceived and built an entirely new photo-electric recording device which employs the cutting head of an ordinary home phonograph recorder. He claims it gives excellent results, recording voice and music with equal fidelity.

CONVERTING A 16MM. CAMERA TO SOUND

How One Movie Amateur's Desire For A Sound Camera Led To Discovery Of A Simple Sound On Film Recording Method

By PAUL R. GROSS

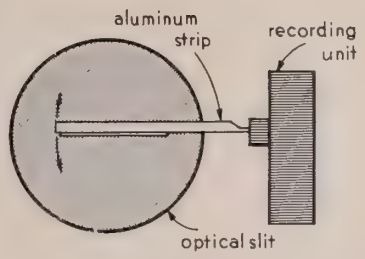
FOR SEVERAL years I had toyed with the idea of rebuilding my Filmo 70 and installing a recording head in it, converting it to a single-system sound camera. The recording unit problem was what prevented me from rebuilding the camera sooner than I did, for one doesn't just take an expensive camera and start sawing it up without reasonable assurance that he will make a success of it. As far as the mechanical aspects were concerned I was quite positive I could develop the camera to a point where the film would flow smoothly past the point where the sound was to be actually recorded. The big question was, "Can I build a device that will vary the position or amount of light reaching the film so as to get a sound track?"

I finally became so desperate for a sound camera that I decided to use a glow tube for the recording element, as described in Home Movies on several different occasions. I went to work on the camera and when I had almost finished I tried to locate a glow tube, but without success. Actually, the use of a glow tube was a last resort, for I wanted a recorder with sufficient illumination to record on color film and now it seemed that even the glow tube was out of the question. I had to look about for still another alternative.

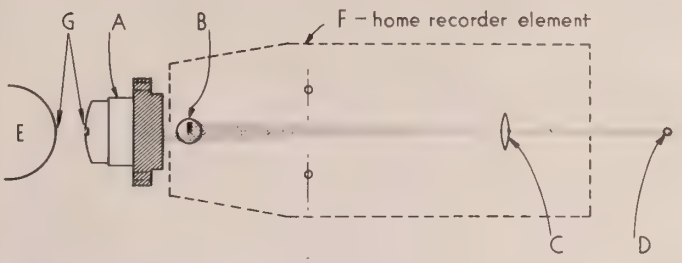
Off and on, I had figured on another idea for recording sound on film which had seemed so simple that I thought if it was successful, it would already be in general use. Now that I was up against it for a recording unit for my partially converted camera, I decided to try it. Most readers by now are familiar with the operation of phonograph recorders where the sound is recorded on discs by means of a cutting stylus set in a movable cutting arm, similar to the needle of the playback. Here, I reasoned

● *Continued on Page 728*

● On opposite page are diagrams of important parts in the construction of the sound on film recorder, keyed to the text of Mr. Gross' article. Fig. 6 is an actual size pattern for the recording unit housing.

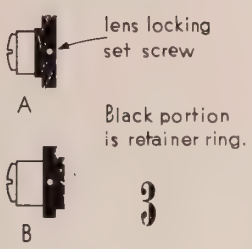


END VIEW

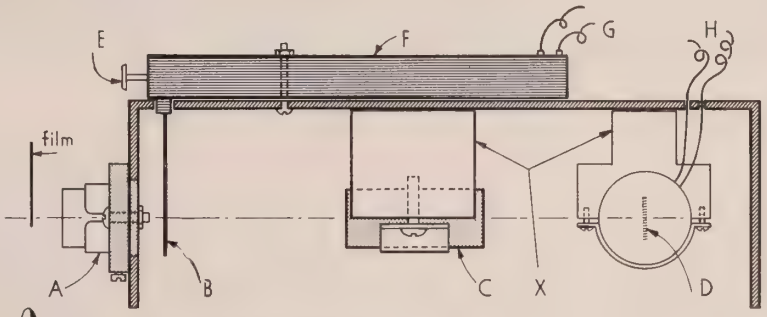


SIDE VIEW

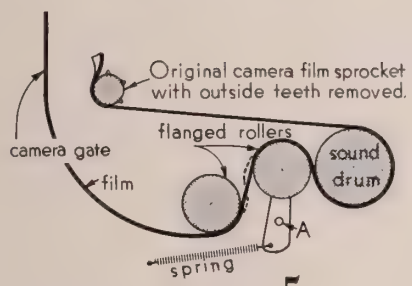
figure 1



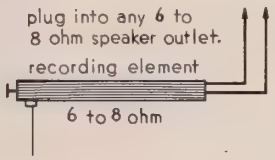
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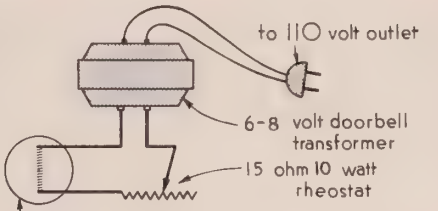


2 TOP VIEW (housing cut away)

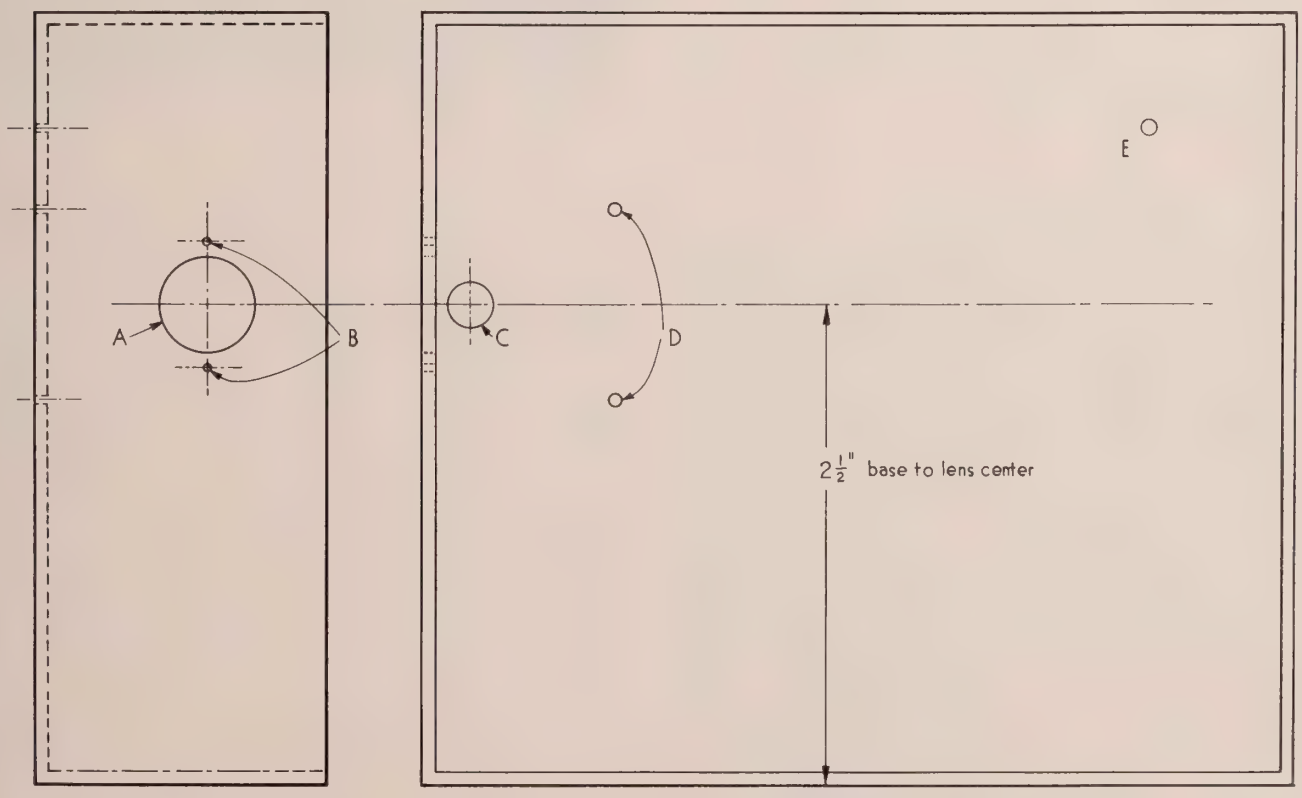


THREADING DIAGRAM 5





4 WIRING DIAGRAM



6 HOUSING FOR RECORDING UNIT $4\frac{1}{2} \times 4 \times 1\frac{1}{2}$



● A highlight of author's movie of Mexico is the sequences picturing the beautiful floating gardens of Xochimilco — pronounced So-chee-meel-ko.



● Here on this picturesque waterway, native senores and senoritas propel floating flower markets while others offer rides in flower-decked boats.

Salud, Cine-amigos!

Mexico, Offering Every Picture Making Possibility, Bids The Photographer Welcome. Here Are A Few Pointers For Those Planning A Filming Vacation In This Land Of Colorful Contrasts.

By HERBERT A. McDONOUGH



● The bridges that span the waterway afford the movie cameraist opportunity to get unusual composition angles into his pictures of Xochimilco.

MOST visitors who come to Mexico to film this abundantly picturesque country with a movie camera, find time far too short to cover all there is to see. To most visitors, it seems one no sooner arrives and it is time to start back. "Salud y adios"—hello and goodbye. It seems that short. In view of our experiences, I feel it a duty to suggest to others intending to visit Mexico for making movies, that considerable advance planning is necessary if the most is to be made of every movie making opportunity a visit to this land of mañana affords.

We planned our Mexican trip almost two years before it was made. In preparation, we read several travel books and novels about the country, along with the usual historical books and travel folders.

Although a number of Mexico-traveled friends assured us that English is understood in practically all the scenic and historic places, we felt that a working knowledge of Spanish would help us when visiting out-of-the-way spots, so we spent two winters studying basic Spanish under a tutor. As a result, we later made many interesting contacts which would otherwise have been denied us.

Our equipment for the expedition included Mexican tourist permits, obtained at the border and permitting a six-months visit, two 16mm. movie cameras fitted with standard one-inch f/1.9 lenses, a two-inch f/2.7 telephoto lens, an exposure meter, and some 20 rolls of Ansco Color Film.

We later learned that a wide-angle lens would have been most useful, especially for some of the scenes photographed in the narrow, picturesque streets and alleys where it is invariably impossible to get far enough away from the subject to cover it satisfactorily with a one-inch lens.

Because the whole trip was to be photographed on Ansco Color Film, we didn't need to bother with filters of any kind.

Since we were traveling by car and space was at a premium, with four people and their luggage occupying the greater portion, we left behind all incidental gadgets. However, I did manage to squeeze in my old Memo 35mm. camera for taking color stills to be used later as title backgrounds. As an after-thought we tossed in a roll of tungsten-type film which proved very useful in taking some striking night street scenes in Mexico City.

From previous experience in making movies in foreign countries, where supplies usually are uncertain, we thought it advisable to purchase our entire film supply from our local camera store and thus have all rolls of the same emulsion number. Thus we were assured that the film was all of the same age, speed and gradation so that the color balance of the different rolls would match perfectly when processed.

For the past few years it has been precarious to depend on luck in finding adequate supplies of film readily available, so we felt this precaution well worth the small inconvenience of having to pack the rolls into the limited space in the car. However, we found later that a new firm in Mexico City, Scona Products, S. A., could have taken care of our film needs.

For a small sum we insured all our photographic equipment against damage, loss or theft before leaving home. As



● Daily the name of each boat is embroidered in fresh flowers in an arch above the deck, lending an interesting color note to the scene.



● There's industry, too, at Xochimilco. Here workmen clear weed growth from waters that might otherwise imped boat travel within the Gardens.

with our base of operations in Mexico City, some 750 miles from the border. This can be done easily, since most main highways radiate from the capital city and each leads to one or more of the scenic and historic spots usually visited by "Norteamericanos." We found the tourist accommodations excellent in Mexico City and the other towns and villages where we made overnight stops.

Because of the latitude of Ansco Color Film, it was possible to photograph from sunrise to sunset with good results. Most scenes were checked with an exposure meter, against the exposure index from the instruction sheet packed with the film. From the entire footage taken in Mexico, not more than 25 feet was unusable, due to under- or over-exposure. This, however, did not include some experimental shots made in the Cathedral of Guadelupe where the sole illumination was furnished by candles—shots that didn't come out at all. One can do a lot with modern color films but it still takes light to make pictures!

Mexico in the spring offers so much beauty in the outdoors that we didn't attempt any indoor photoflood photography nor did we take any lighting equipment along.

We endeavored to be courteous to our Mexican friends and they reciprocated with a cooperation that was full of good neighborliness. Wherever possible, we asked permission in advance when taking pictures of people, and we were generously accommodated by them.

Among the colorful subjects we photographed were the Indian markets at Toluca, the silver mining town of Taxco with its red, tiled roofs, the mysterious pyramids of the Sun and Moon, and the world's baby volcano, Paricutin.

But the "natural" for the color movie maker is the Floating Garden at Xochimilco just outside Mexico City. Here we spent five hours of solid comfort while a native poled our launch through miles of canals bordered with beautiful flowers and graceful trees. On the main canal water-borne musicians, flower venders, and even a tintype photographer tempted us with their wares.

Some of the most admired scenes in the final picture were those shot from the gliding launch while the cameraman leaned back in a comfortable seat and had his wife push the button on the tripod-mounted camera. Here, indeed, is a movie maker's paradise!

● *Continued on Page 721*

the probability of the later was remote, we were more concerned with possible loss or damage while trying unusual angle shots from some of the 10,000 foot mountain peaks on the Laredo-Mexico City road. Had an accident occurred, the insurance company would have recompensed our losses. Fortunately, we made the entire trip without mishap of any kind. Not even a flat tire marred our journey.

Since some parts of Mexico have a sub-tropical climate, we found that metal film containers are very good protection against humidity, which can have disastrous effects on sensitized products. After each spool of color film was exposed it was removed from the camera promptly, returned to the metal can, and placed in the carton with one flap sticking out as a warning that the roll was exposed. This little trick is simple and more satisfactory than hunting for a pencil to write "Exposed" on the boxes. Moreover, it is unnecessary to remove several cartons from the film box and examine each for the writing, a most exasperating procedure, especially when one is in a hurry to re-load.

Instead of opening our picture with the prosaic crossing-the-border-and-going-through-customs scenes, we began



● Flowers everywhere are a riot of color for any scene one may wish to focus upon. Here is a view of gardens of Maximilian's Palace in Mexico City, a popular haunt for photographers.





● Miniature sets such as these can easily be built from materials readily obtainable: the figures from cotton padded wire or pipe cleaners, the snow and scenery from cotton, salt, small rocks, twigs, etc.

● A mountain slope for a skiing sequence can be fashioned from balls of cotton and covered with salt. The skiers' action can be animated and photographed by stop motion or actuated by pulling on "invisible" wires operated out of camera range.

● Below—skating scenes can be reproduced in miniature on ponds made of a pane of glass and lightly sprinkled with salt.

Making Movies With PUPPETS

Indoor Filming Projects To Keep You Busy With Your Movie Hobby During Winter Months

By AMY ELIZABETH JENSEN

THE REALLY enthusiastic movie amateur doesn't shelve his camera for the winter months anymore. He simply moves his filming activities indoors. He has discovered that a camera is not limited strictly to making movies out of doors and that there is a wide and absorbing field of picture making to be found indoors where photofloods replace sunlight for illumination.

For instance, you can film a colorful, action-packed sports movie without braving the rigors of winter winds and weather and without travelling beyond your front door — a miniature sports picture right in your own house.



While some of the atmospheric scenes can be filmed out of doors, using real ice and snow, the indoor settings you can build in miniature yourself, using such materials as cotton sprinkled with salt for snow, a mirror or a sheet of glass backed with blue paper for a frozen pond, and either ready-made toy buildings or those you construct yourself of cardboard for your settings. Small branches and artificial evergreens will do for trees, twigs for rustic fences, multi-colored clinkers for mountains and rocks, and large sheets of chalk-colored paper or cloth for sky backdrops.

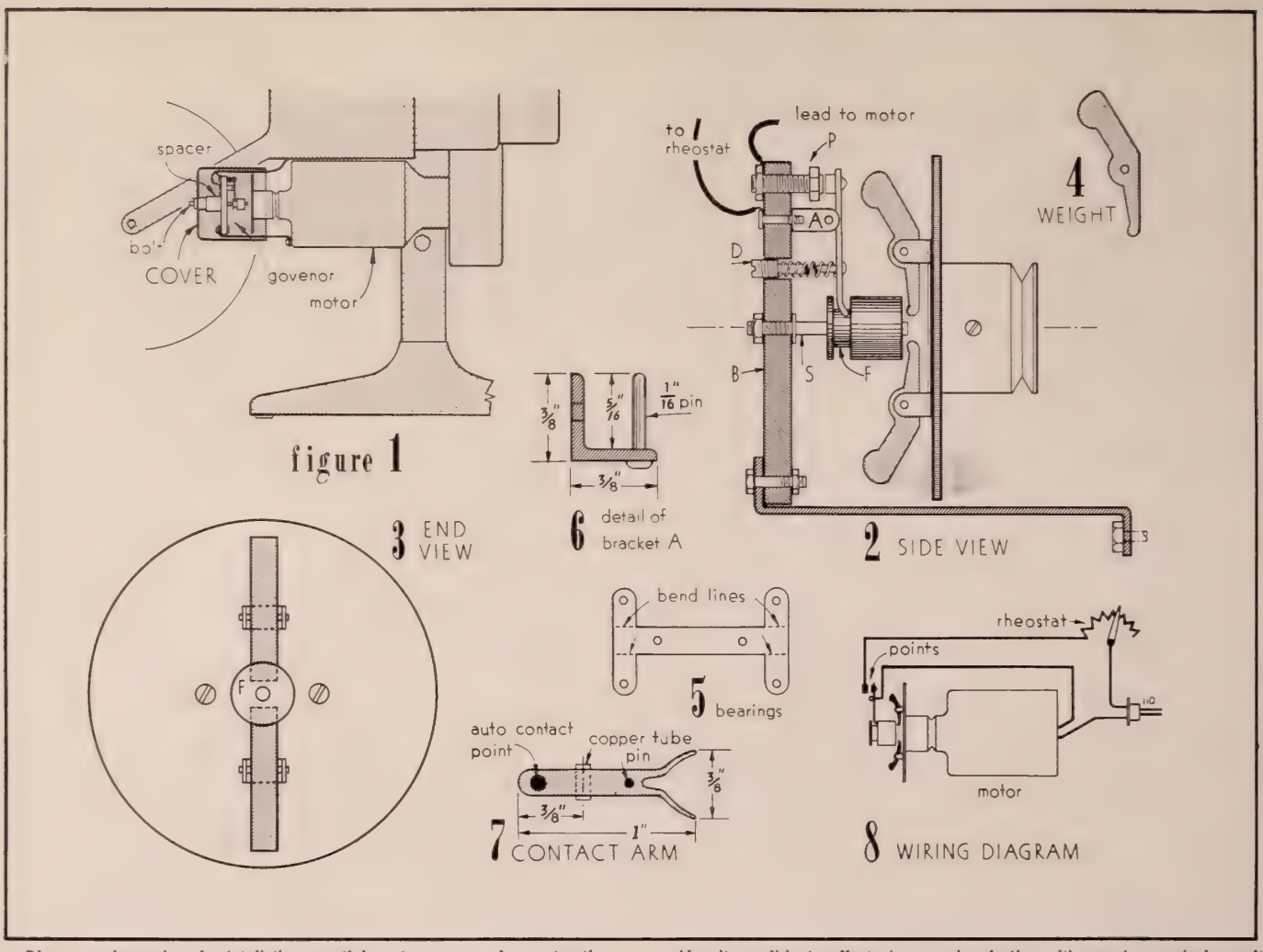
Necessary sports equipment, such as iceboats, bob sleds, toboggans, skis, skates and other paraphernalia, can be assembled from cheap, easy-to-obtain materials or from discarded articles found about the house—scraps of wood, tin, wire, and other suitable things.

If it is impossible to purchase pliable dolls of some sort for your puppets, Lilliputian figures can be fashioned of padded flexible wire or pipe cleaners, adding a wooden or stuffed cloth head with painted features and yarn hair, or a head removed from an inexpensive doll of the right size. These Tom Thumb actors can be costumed in bright-colored sports apparel sewn from scraps

● *Continued on Page 733*

SUN, SAND AND SURF—The coral sands and opalescent surf under the tropical sun, which makes Miami the world's most illustrious playground, is beautifully blended here with laughter (you can almost hear it, even in a picture) of a comely group of pretty girls. Lucky vacationers shooting movies in Florida this winter will find this an ideal pictorial background for the main title.





● Diagrams above show in detail the essential parts necessary in constructing an effective mechanical governor for controlling speed of projector, thus making it possible to effect close synchronization with sound reproducing unit supplying sound for home movies. It is adaptable to most projectors.

CONSTANT SPEED FOR YOUR PROJECTOR MOTOR

Boon To Home Movie Sound Enthusiasts Is This Gadget Which Maintains Uniform Projector Speed, Using Well Known Gravity Governor Principle Easy To Adapt To Most Silent Movie Projectors

By OWEN WILSON

KEEPING the projector in sync with the sound reproducer is the problem the amateur has to lick whenever he attempts to produce synchronized sound with his silent films. There are several ways in which this can be done and many already have been described in earlier issues of Home Movies.

There is one method, however, that has escaped general attention if not experimental development and that is the possibility of appending a simple governor to the projector motor by which the current supply is controlled to maintain more uniform speed of the motor, if not to eliminate speed fluctuation entirely, which is the reason why home movie projectors are difficult to match in speed with sound reproducing instruments that are powered by either synchronous or constant speed motors.

Most 8mm. and 16mm. film projectors, except those for sound film, are equipped with series-wound motors. This type motor has high torque or pulling power but a different speed for every change of load. Thus, when a silent projector is first started, it runs slower than it does after a few minutes "warm up." If it is regulated to operate at exactly 16 f.p.s. at the beginning, before the reel is half projected the motor has increased speed and the film is travelling 18 or perhaps 24 f.p.s., and the rheostat must be adjusted to reduce the speed.

Diagrams on this page show construction details of a rather simple governor which I designed and built for my model EE Kodascope. It is applicable to other makes of projectors as well. In operation, any increase in projector speed causes the weights, shown in Figs. 2 and 4, to press against the rotor F, which causes a break in the contact points P, momentarily interrupting

● *Continued on Page 720*



● This scene from General Electric Company's "Family Album," 16mm. instructional film on indoor lighting for photography, depicts the first step in arranging photolamps in the "triangle lighting" formula.



● After distance from subject to camera is measured by the photographer, the second lamp in the lighting setup is placed in the relative position shown at 2, diagram A below. Lamp used here is new G-E Reflectorflood.

Simple Lighting Formula For Indoor Movies

You Can't Miss With This Basic Lighting Set-up Which Insures Good Exposures And Well-Lighted Scenes Regardless Of The Lens Used

By CURTIS RANDALL

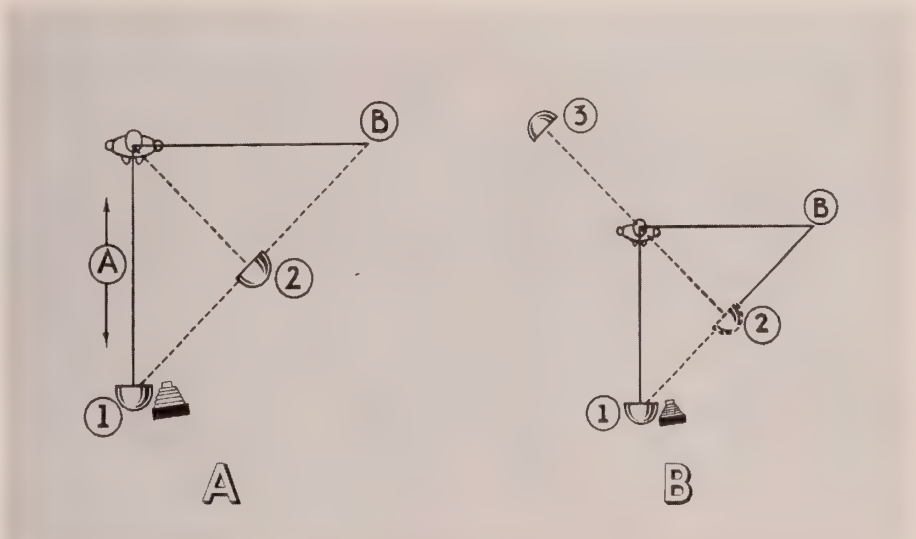
YOU CAN assure success of your fall and winter movies by making sure of one thing — how to light your indoor scenes. More indoor movies are spoiled by under-illumination than through faulty camera technique. With this fact in mind, Don Mohler, photolamp specialist of General Electric Company, recently developed a simple formula for the amateur photographer to follow in shooting movies indoors under artificial light. He called it "triangle lighting." General Electric Company found the method so simple and practical, they made a movie to demonstrate it. The film, *Family Album*, is being made available to clubs and other groups interested in photography.

What the picture demonstrates is the principle of lighting simple home scenes such as most movie amateurs shoot with their movie cameras when holidays roll around, or when there's a new arrival in the family or a birthday party to record.

Basically, triangle lighting calls for use of but two identical light sources —two No. 1 photofloods, two No. 4 photofloods, two reflector floods, etc., and placed with relation to subject to be photographed as shown in the diagrams A and B at right.

What type of lamp is used and the type of reflector is not nearly so important as that they be a *pair*—just alike. In use they are placed as follows: Camera and subject are set up, then one photolamp is placed right at the camera, as near the lens as possible but in such a manner the reflector will neither interfere with field of view nor allow light from the lamp to strike the camera lens. Position of this lamp is

● *Continued on Page 723*



● Diagrams above show two variations of the basic "triangle lighting" formula developed by photolamp specialists of General Electric Company. Diagram A shows use of two photofloods—one at camera, the other at one side of subject on a triangular plane. Diagram B shows use of photolamp No. 2 as a backlight at position No. 3.



● After six months classroom study of theory and practice of color photography and sound recording, thirty students of Vancouver Night Schools banded together as an amateur production group to film a 2-reel comedy based on the doings of Li'l Abner of comic strip fame. Students, using instructors' Auricon single system sound camera and equipment, are shown here shooting and recording an action closeup for the picture.

A Student Group Tries Sound

By ROTH G. GORDON, M. A.

STUDENTS of cinematography always look forward to the day when they can try their hands at sound film production. And when the opportunity arrived for students of the night cinematography class of Vancouver (B. C.) Night Schools, they acquitted themselves admirably with a 650-foot sound production on the adventures of Lil' Abner of comic strip fame.

What would really happen if Daisy Mae ever did capture Lil' Abner in a Sadie Hawkins Day race? The answer is to be found in the two-reel rural comedy, "Bachelor's Doom" filmed in siingle system sound by this enthusiastic group of young Canadians.

The project began as a practical exercise in 16mm. sound filming, following a night school course in color cinematography and sound recording conducted by the writer for the Vancouver Board of School Trustees. This course was supposed to conclude on March 31, last, but thirty of the original students organized into a production group under the title "16-30 Club"—"16" for 16mm. film and "30" for the restricted membership total. This group, using the instructor's portable single system Auricon sound camera and equipment, proceeded to put his lectures into practical form by filming a two-reel outdoor comedy.

When the students' project was made known, they were cautioned by their instructor to avoid any pretense at aping Hollywood in the matter of costumes, sets, lighting and dramatic techniques in their initial production. So a simple story was chosen which could be filmed and recorded out of doors on one location—a nearby farm. The sun provided ample lighting for all locations and sets; nature and various old buildings offered perfect settings for color; and there were no acoustical problems other than an occasional passing of a distant train. The students, dressed in the traditional gingham and overalls of Dogpatch, had no trouble enacting the roles assigned to them.

A bit of good fortune was encountered in filling the role of the parson. The student chosen for this part proved to be a natural born comedian, portraying a combination "Available Jones and Marryin' Sam" type of character to perfection. Hank, the hero, and his two girl friends, Abigale and Petunia, were also essayed by students untrained

● Daisy Mae pursues Li'l Abner, perched on chicken shed rooftop, in a scene for "Bachelor's Doom," produced by Canadian students of cinematography.



● Perfect rural locations abound near Vancouver, British Columbia, offering every type of setting necessary for enacting doings of the citizens of Dogpatch.



● Here photographers make the camera ready while technicians set up microphone boom for the sound, which was recorded simultaneously using the Auricon single-system camera.



in dramatics. They turned in very creditable performances.

In this film version of the story, Abigale finally captures Hank in the June 1st race and Petunia tricks the Parson into marrying her himself. What changes the girls make in the habits and demeanors of their formerly carefree hubbies supplies the comedy for the picture.

Filming the picture occupied one day a week over a period of two months. Each excursion to the farm location was in the nature of a big family picnic. On several occasions rain threatened production. Indeed, one sequence was actually filmed during a light shower when the sun shown through sufficiently to provide good exposure for color.

Sound and picture were recorded simultaneously by means of an Auricon single system sound camera. This was operated from a portable power source consisting of two six-volt batteries delivering twelve volts of direct current to a vibrator-type voltage charger which built the current supply up to 110 volts, 60 cycle A.C. for operating the camera motor. A sturdy, studio-type tripod was used for the camera on all shots and this was augmented by a gear pan head.

The sound boom the students employed consisted of a long sturdy pole which was hand held by one or more of the technical staff, as may be seen in the photographs. Thus were they able to follow the players as they moved about on the set, keeping the microphone in range of the sound and dialogue.

Technical staff consisted of the camera operator and assistant, sound man and two assistants, and two "grips" who handled light reflectors and the usual chores of a stagehand on location.

• *Continued on Page 722*

• Good use was made of sunlight reflectors on all scenes in order to gain maximum light for color photography. Through their use, much of the action was successfully staged in semi-shade.





• Scene from "The Great Train Robbery," circa 1903, first full-reel subject and first story film of the silent days. Prints of this and other old time movies are now available in 16mm. for rental or purchase by owners of home projectors.

OLD TIME MOVIES

By RALPH E. KYPER

★ BEFORE Castle Films and others brought current commercially made films within the reach of the average home projector owner, the only films available to supplement amateur productions were reduction prints of old silent subjects: comedies and cartoons for the most part, and these very expensive. Since that time interest in the silent flickers has narrowed down to a minority of cinematographers who are interested in these old subjects, as such. The collecting and showing of old time movies have become a specialized hobby, but one of never ending interest and amusement.

But it is more than an amateur interest. In recent years the motion picture has come to be recognized for its historical value. In the fifty-odd years of its existence it has recorded the changing fashions, period morals and social attitudes, and public events as no previous art form has done. The Museum of Modern Art Film Library in New York, established in 1935 under a grant

• *Continued on Page 718*

• Always in demand by home movies enthusiasts building personal film libraries are 16mm. prints of William S. Hart's old silent "westerns." This scene is from Hart's "The Fugitive" produced about 1914 and directed by Thomas H. Ince.

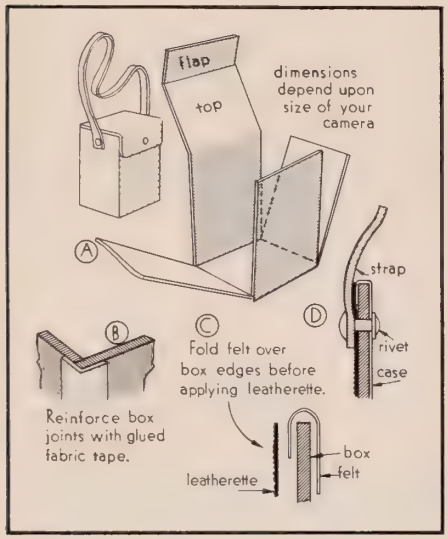


Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it, with rough sketch or photo, to "The Workshop Editor," Home Movies, 6060 Sunset Boulevard, Hollywood, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



Camera Case

If you have been unable to find a suitable carrying case for your movie camera, you can make one yourself. The accompanying diagrams show details of construction. First make a box, as shown in Fig. A, using heavy cardboard, cigar-box wood, or lightweight plywood. Join sides, top, bottom, and flap together, using cloth bindery tape and glue, as shown in detail at B.

Next cover inside of box with felt or velour, cementing the material to the box with good quality glue. Fold the material over the open edges of the box, as shown at C, and glue securely. Next step is to cover outside of box with leatherette. This material can be had in a number of colors and patterns from drapery houses and department stores. A simulated leather finish is most desirable. Cut each piece carefully to size and apply to exterior surfaces of box with glue, taking pains to roll out the leather to insure a wrinkle-free surface.

To complete the case, attach a leather carrying strap, securing the ends to the case with small copper rivets, as shown in Fig. D. Then a means of securing the flap must be affixed. There are a number of different kinds of snaps available on the market. Best source is your local tent and awning shop, luggage shop, or leather goods repairman. —*Carl J. Englund, Brooklyn, N. Y.*

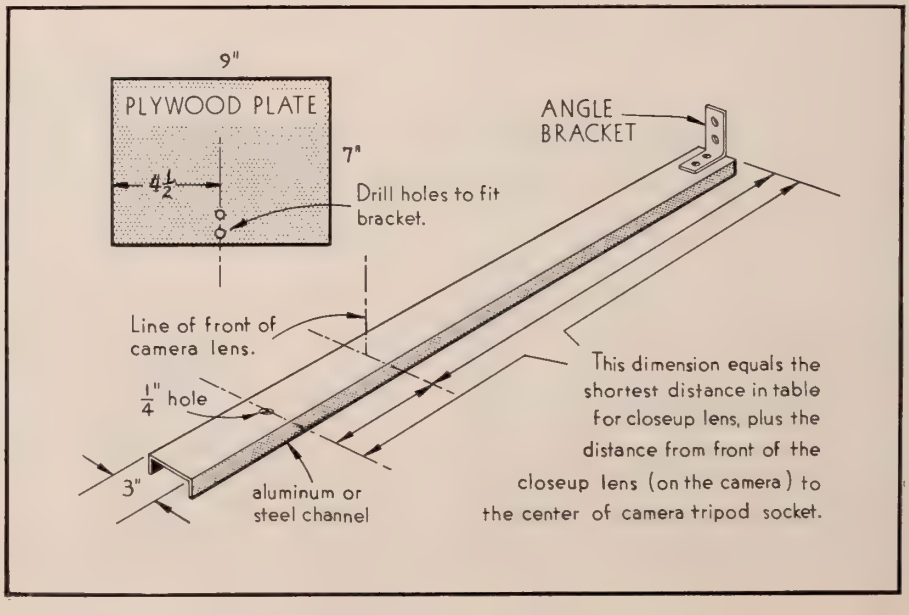
Titler

Here is an easy-to-make titler for the beginner who wishes to work beyond the limits allowed by the usual typewriter titler. This titler provides a working field area of 6½"x8½" and the only other accessory needed is a Kodak Closeup attachment or a 1.75 diopter auxiliary lens for your camera lens. (See diagram below.)

Construction is very simple. First, the angle bracket is mounted squarely on the channel or wood strip, and then holes are drilled in the 7"x9" plywood panel to match those in the angle. Two wood screws will firmly hold both parts together. The board should be placed in front of the angle on the side facing camera lens so as to present a smooth working surface.

Next, place close-up lens on camera, and with the camera standing on end with lens to the table, measure distance from front of lens to center of the threaded hole, or tripod socket of the camera. Add this dimension to the established 24" dimension and mark off a line from front of the copy board to the spot representing this total dimension. Here, in line with the center of the copy board, drill the ¼" hole for mounting the camera.

Now, with camera in normal position and with tripod socket facing the bottom or the table, measure distance from table to center of lens mount. If this is less than 3½", which is the center of the 7" side of the copy board, you will need to make a small block or strip to set between camera and channel to adjust this dimension to exactly 3½" when the camera is in position to make



titles. A ¼″ hole in this block will allow the ¼″ bolt to extend to the camera socket. The screw should be long enough to extend about ¼″ into the camera.

Where the camera lens center is more than 3½″ from bottom of the camera, it will be necessary to raise the copy board so that its center will be as far above the channel as the center of the lens mount. This adjustment is a simple matter but should be carefully done so as to center camera and title board accurately.

A ¼″ hole drilled through the channel about 12″ from the copy board will be very handy for mounting the whole setup on a tripod when working by daylight. Ordinary 6½″x8½″ index cards used on the unruled side will do very well as title cards. It is important to keep title text well inside the 6″x8″ space, about 5″x7″ is a safe overall area for the lettering.—*Leonard C. Holzer, Brooklyn, N. Y.*

Pan Head

If your tripod hasn't a strong enough pan-head for that new movie camera, here is a heavy-duty head you can make in an hour which will hold any movie camera rigidly in position. (See below.)

At a metal shop, secure an 8″ strip of 2″x2″ angle, in aluminum, brass or iron (preferably aluminum for easy working), about ⅛″ wall thickness. Also required is a piece of square rod ⅜″x⅜″x6″ long, 2 bolts (¼-20thd) about 1″ long with washers and wing nuts, and two flat-head screws (#8-32thd) about ¾″ long with nuts.

The angle piece is cut in two, as shown in diagram, and holes drilled as indicated. The smaller angle is cut off on one side, as shown, so that the pan top can be turned to a 90-degree forward position. The square rod is drilled, as shown, and forms the panning handle for the head. The two holes in the top angle for the rod are countersunk so that the screws set even with the plate surface.

All parts should be polished with emery cloth to clear sharp edges, and the top and bottom angles joined, as shown, with the ¼″ screw, washer and wing nut. The square bar is attached to the under side of the top member and the screws driven firmly in place. The whole unit sets on the tripod screw and a wing nut is used to fasten the head to the tripod. This allows a full 360-degree swing of the camera. A camera screw, obtainable at any camera store, fastens the camera to the top head plate.—*Leonard Holzer, Brooklyn, N. Y.*

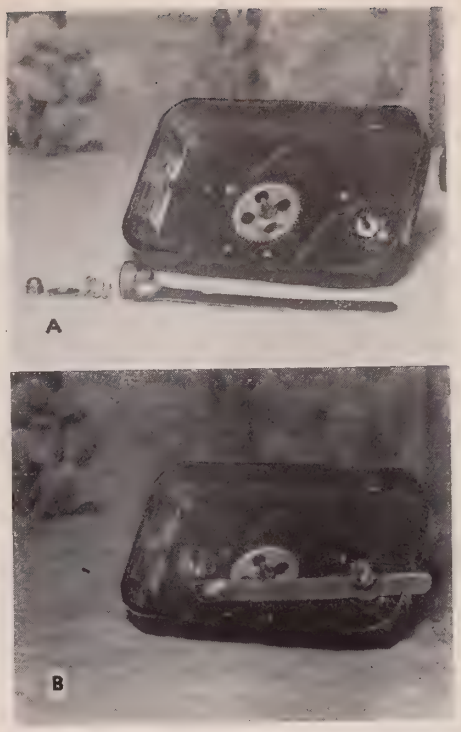
Critical Focuser

Owners of Bell & Howell 16mm. magazine cameras can make an efficient critical focuser from a discarded film magazine. These are available from several sources, such as war surplus.

Remove film cores and shafts. Using Duco or any good household cement, secure a small piece of ground glass against the aperture with the ground side toward the lens (as it would be if it were in the camera). Drill a 3/16″ or ¼″ hole through rear of magazine, directly in line with the aperture.

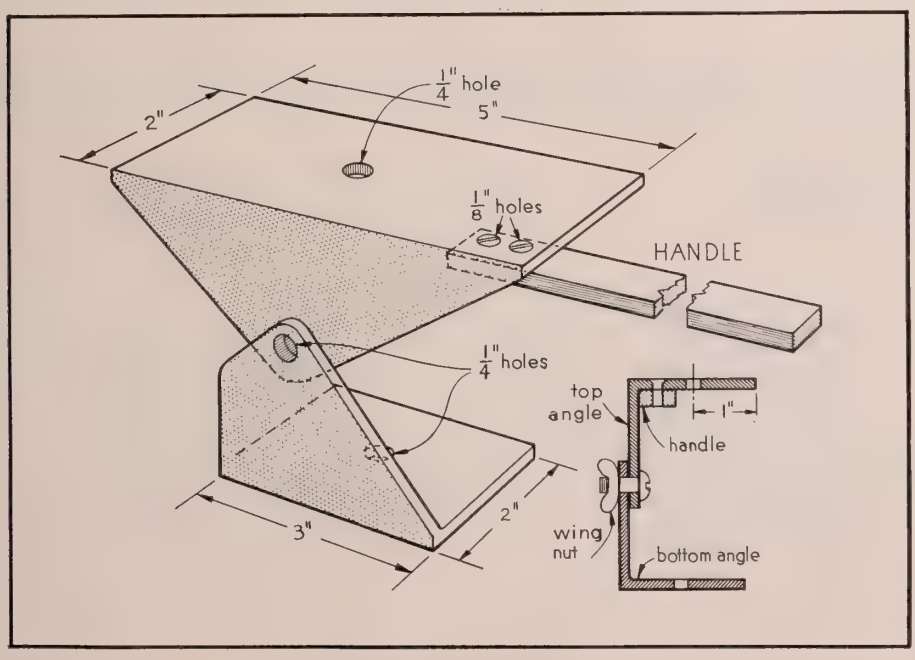
Accompanying illustrations, above, are largely self explanatory, show the assembly which consists of a lever protruding through rear of magazine to the other end to which is attached a lens. The lens shown in illustration is one taken from a discarded 16mm. camera. Any short focal length lens should be satisfactory.

Illustration A shows the opened magazine with unwanted parts removed. Directly underneath is the long lever with



lens attached, together with spring washer, etc., used for holding it in place in the magazine. Illustration B shows the completed assembly ready to use after cover is replaced and secured with tape.

To use device, stop camera with lens open. This can be done in two or three trials by opening door of camera with motor running and inserting prepared magazine in the regular way. With the lever up, the exact field is shown on ground glass. When the lever is pressed down, a small part of the field is given greater magnification, making it easier to focus on ultra-closeups.—*Leon Brandeberry, Ft. Wayne, Indiana.*



Eliminates Wows

My sound projector developed 'wows' in the sound and I eventually discovered that the trouble was caused by the drive belt slipping on the pulleys.

Dusting the belt with powdered rosin eliminated the trouble. To avoid getting rosin in projector mechanism, belt was removed for application of rosin.—*R. O. Whitely, Lakewood, Ohio.*

Use For Blank Film

Instead of clipping and discarding the blank unexposed lengths of film that often are found at the beginning and end of a roll, also between scenes, after a roll is returned from processing, save these lengths and use them as trailers for your films. Splice them on after the last scene so that your picture will close on the screen with an interval of darkness instead of the white flash that follows when the picture is allowed to end abruptly.—*Warren H. Buell, Los Angeles, Calif.*

Ciné-Kodak editing

These Kodak movie aids will help you add H



Ciné-Kodak Editing Outfits



Ciné-Kodak Master Editing Outfit, rear, accepts 16mm. reels up to 1600-ft. capacity. Ciné-Kodak Senior Editor, front, takes both 8mm. and 16mm. reels up to 400 ft.



Ciné-Kodak Editing Kit includes rewind, Editing Viewer, Senior Splicer, Editor Bracket, work tray, and storage space for reels and cans up to 400-ft. capacity—conveniently arranged in a compact carrying case but 20 inches wide.

THREE fine editing outfits: *Ciné-Kodak Senior Editor*, a combination of the Senior Editing Rewind and the efficient Senior Splicer, for both 8mm. and 16mm. movies; *Ciné-Kodak Master Editing Outfit*, including the Master Editing Rewind, the Senior Splicer, and the 16mm. Editing Viewer, for 16mm. films; and the *Ciné-Kodak Editing Kit*, a complete "cutting room" in a smartly styled carrying case, supplied in 8mm. and 16mm. models.

Any of these three ready-to-use outfits will provide a convenient way to add editing's Hollywood touch to personal movies. Or, if you already own parts of a complete outfit, you may prefer to purchase individually the items you need. (Case units for the Editing Kit, however, are no longer supplied separately.)

THE SUPPLY SITUATION

With today's great demand, Ciné-Kodak editing equipment may be temporarily hard to find. But see your Kodak dealer—and keep in touch with him if the items you want are not immediately available. For Kodak will produce and ship more and more movie equipment than ever before.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



Editing Incidentals

Kodak Ciné Film Cement—especially designed for movie film—is supplied in containers ranging in capacity from ½ ounce to 1 gallon.



Ciné-Kodak Editor Bracket, which accepts up to 4 return reels of 8mm. or 16mm. film, makes for convenience in assembling movies.



Ciné-Kodak Film Clips for 8mm. 200-ft. reels and both 8mm. and 16mm. 400-ft. reels, help to keep film snugly wound and free from dust.



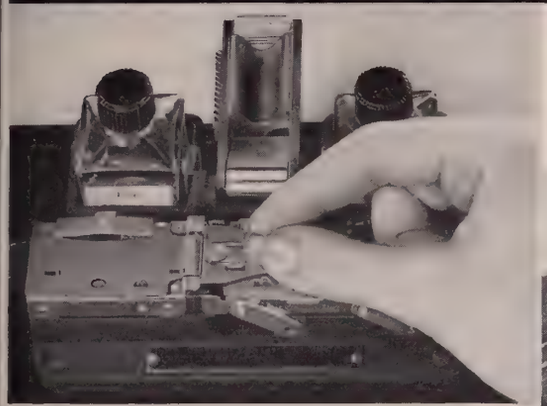
Ciné-Kodak Reels and Film Cans come in 200- and 400-ft. sizes for 8mm. film . . . in 400-, 1600-, and 2000-ft. sizes for 16mm. film.

KODAK FILM CEMENT for smooth, long-lasting splices; the Editor Bracket to assist in orderly film assembly; Reels, Cans, and Clips to guard against storage hazards—these inexpensive editing accessories pay off many times over in convenience and in protection for valuable movies.

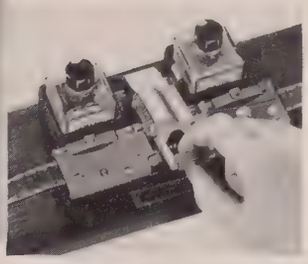
nd titling equipment

wood smoothness to your personal films . . .

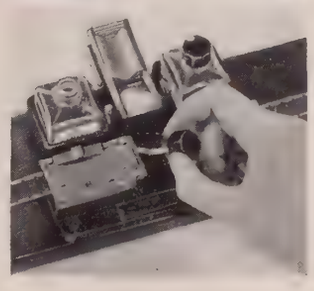
Ciné-Kodak Senior Splicer



Once set, Ciné-Kodak Senior Splicer's unique pressure clamp applies the equalized pressure essential to smooth, lasting splices.



The double-bladed shearing arm squares off both film ends with a single action.



The Senior Splicer is supplied complete with film cement, containers, and applicators.

THE *easy* way to better splicing: film ends, secured on the splicing block by closing two cover plates, are cut with a single action of the double-bladed shearing arm. One film tip is moistened, scraped, and brushed with cement . . . then the pressure clamp is slid over to join and set the splice. This built-in clamp eliminates tiresome hand pressure, makes superior splicing really simple—film ends are welded, without further attention, into a tough, long-lasting splice.

Ciné-Kodak Senior Splicer, which accepts both 8mm. and 16mm. film, is available with any of the outfits pictured at left, or separately, for use alone or attached to any horizontal rewind. And the Senior Splicer comes complete—everything you'll need for superior splicing is supplied.

Ciné-Kodak Editing Viewer



The Editing Viewer shows movies on its ground-glass screen as you wind film in either direction.



To identify scenes or frames for later reference, you press a lever . . .



The border of the frame being viewed is harmlessly notched.

CONVENIENCE in editing and an end to hide-and-seek with elusive movie frames: you see your movies in action as you edit—projected on a built-in screen. When a scene appears that requires cutting or rearrangement or one for which you plan to insert a title or from which you want to order an enlargement, you press a lever—the border of the frame being viewed is conveniently notched.

Ciné-Kodak Editing Viewer, supplied with the Editing Kit and the Master Editing Outfit, is also available separately in models for both 8mm. and 16mm. movies.

Ciné-Kodak Titler



LEFT: Titles you can make yourself—typed or lettered titles on standard title cards, top, or effective variations like those pictured below.



ABOVE: Ciné-Kodak Titler accepts all Ciné-Kodak cameras except the "Model A" and the "Special." "Magazine 8" and "Magazine 16" require inexpensive adapters.

HERE'S the easy way to effective movie punctuation. Inexpensive Ciné-Kodak Titler has a supplementary lens prefocused on its built-in easel. You slip a typed or printed title card into place and press your camera's exposure button—and that's all there is to it.

A quantity of title cards is supplied, but because your camera, when mounted on the Titler base, will capture any subject framed in the easel, scores of variations of titles are possible . . . as is the magnification of flowers, insects, and other tiny movie targets.

Kodak

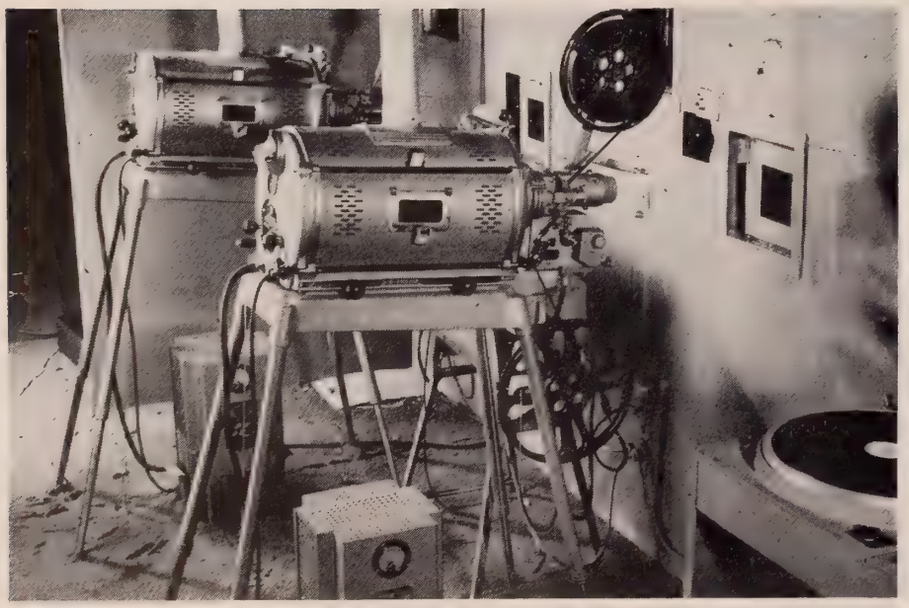


Behind The Scenes With The Pro-Sixteens

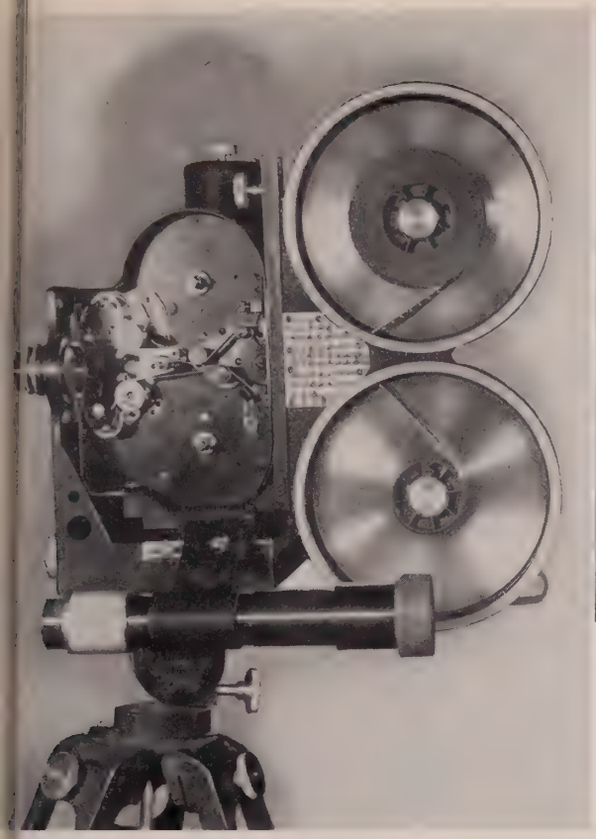
AETNA Casualty and Surety Company of Hartford, Connecticut, is probably the only insurance organization to maintain its own 16mm. film production unit. Noted for its highway safety films, the picture unit recently completed *Live and Let Live*, 16mm. motion picture in full color and sound in three-dimensional animation. Picture at left shows staff filming a scene on miniature set, using Cine Special equipped with Zoomar lens. This lens made it possible to film scenes from overhead, giving an advantageous "helicopter view" of the action, then to move in close with a zoom effect. Use of miniature set enabled producers to maintain complete control of set, a condition that would be impossible when working on an exterior location.



SOAPBOX DERBY contestants of Philadelphia this summer, were the subject of a special 16mm. newsreel feature sponsored by the Philadelphia Evening Bulletin. Cameraman Morris Kellman of Video Productions, Inc., organized by Philadelphia's News Reel Laboratory, is seen here with his Cine Special in the customary newsreel mounting atop platform on roof of company's station wagon, which is fully equipped for spot news coverage in 16mm. pictures and sound.



CORONET THEATRE in Los Angeles, one of the foremost exhibitors of 16mm. films in the west, uses brace of latest type Filmoarc sound projectors for screening 16mm. pictures. A specially designed high fidelity amplifier feeds into improved Lansing Iconic speakers behind the screen. An innovation are the "field flatteners," supplementary lenses mounted into the pressure plates of the film gates, which produce highest professional screen results in the projection. Here has been demonstrated most effectively, because of theatre's proximity to Hollywood's film production center, that 16mm. sound films can equal 35mm. in performance for theatres of average size, and that theatrical presentation of 16mm. sound films has a big future ahead.





● Above—This is how the Bolex H-16 looks after undergoing the Akers Conversion which adds lateral rackover, through-the-lens focusing viewfinder, electric motor, and 400 foot external interchangeable film magazine.

● Left—View of Akers Bolex Professional Conversion job, showing inside of 400 foot external film magazine, and through-the-lens viewfinder which has been lowered to permit opening camera for threading.

Glamour Dress For The Bolex "Sixteen"

By WILLIAM C. THOMPSON

★ GIVING full professional status to the 16mm. Bolex camera is the recently developed Akers Bolex Professional Conversion which provides this increasingly popular camera with such features as rack-over, direct view of field through the lens, electric motor drive and 400 foot interchangeable film magazines. With these features added to the Bolex H-16, every requirement for professional film production is provided.

Manufacturer and installer of the conversion units is Akers Photo Engineering Company, 6250 Santa Monica Blvd., Hollywood, Calif. For approximately $650.00 and your Bolex camera, this company will give it the glamour touches pictured above. Retaining the camera's essential frame and mechanism, a rack-over chassis is installed which permits shifting the camera laterally so as to bring the external viewfinder in line with the camera lens to permit through-the-lens focusing. The image is seen right side up and correct from left to right.

The finder, which is supplied, readily drops from operating position, as shown in photograph, to permit quick access to inside of camera for threading film. By means of a high powered optical system designed especially for this conversion, a heretofore unobtainable 16-times magnification is obtained in the finder image. This, as may readily be seen, permits extremely critical focusing over the entire field of vision including the aperture, without need for any moving parts in the scope. The flexible eyepiece, however, is adjustable to allow for correction to suit eye accommodation of the individual operator. Since the image is viewed through the camera lens itself, parallax is entirely eliminated. This feature, plus the rack-over, permits the cameraman to make quick, last-moment checks before starting to photograph.

The camera is also adapted to take 400-foot external film magazine. This permits photographing continuous action for eleven minutes at sound speed or allows sixteen minutes of continuous shooting at sixteen frames per second speed.

By removing the magazine and substituting a blanking plate which can be done in a matter of seconds, ordinary fifty and one hundred foot spools of film can be used in the camera itself as before conversion. The spool stock can also be loaded in the magazine if so desired, thus permitting the operator to open the camera door without fogging more than approximately one foot of film which is the amount consumed in the threading operation.

The Akers magazine has many new features. The film lays against a metal flange, which is mounted on a ball bearing spindle and revolves with the film rool as it is being used. This eliminates all friction and rubbing on the edges which might throw the film out of alignment, or cause static electricity to be generated. The light traps are stainless steel rollers and are so spaced as to allow easy threading in the loading operation, which can be done in a matter of seconds. No cloth is used in either the magazine itself, the covers, or the light traps. This eliminates danger of lint and dirt causing scratches, or "hairs" appearing in the aperture.

Camera is then equipped with a 24-

● *Continued on Page 725*

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies



● Westwood (San Francisco) Movie Club's new officers take over. Standing (left to right) is Edna Spree, secretary, and Elsa Luck, treasurer. Seated (left to right), Leo Kerkhof, president, and Francis Boichet, vice-president. Club, founded by Eric Unmack, is one of the most active on the Pacific Coast.

SEATTLE Amateur Movie Club's September meeting featured Gadget Night, also a demonstration of the Soundmirror magnetic tape recorder as a source of sound and music for home movies. This progressive club, now in its tenth year, maintains a guest book in which members' friends and other visitors register when attending club meetings.

★

AMATEUR Movie Producers of America, an organization composed of teen-age movie makers, is being revived again after remaining inactive during the war years. Ronald Johnston, 1801 Scurry St., Big Springs, Texas, replaces Lyn Sterling as secretary. Teen-age movie makers interested in filming scenarios, documentary and travel films are invited to affiliate.

★

MILWAUKEE—Gilbert J. Kremer, 1937A No. 20th St., Milwaukee, Wis., is organizing an 8mm. movie club in this city.

★

LOS ANGELES 8mm. Club held its annual picnic and filming outing at nearby North Hollywood Park. A complete documentary picture of all picnic activities was made and this received its initial club screening at group's October meeting.

JOHN C. BOBBITT, member of the Edgewater Camera Club, Edgewater, N. J., is publishing The National Camera Club Newsletter, aimed at keeping clubs posted with one another's activities, competitions, etc.

★

LONG BEACH (Calif.) Cinema Club's September program featured demonstration of the magnetic tape recorder as applied to furnishing sound for home movie films.

★

BAY EMPIRE 8mm. Movie Club, Oakland, Calif., has purchased attractive loose-leaf binders for each member of club. Data such as found in HOME MOVIES and other photographic publications will be reproduced by mimeograph and copies distributed to members for filing in the books, thus forming a ready source of information on problems in photography, editing, titling, exhibition, etc.

★

ASSOCIATED Amateur Cinema Clubs have announced winners in its first annual film contest. Judges John Alden, of Popular Photography, Charles Hammack, of Chicago Cinema Club, and Joseph Sorren, of Amateur Screen, selected "Yuletide, 1946," produced by Donald Hope of Hammond, Indiana, as first-place winner in the 8mm. group. "Honey Harvest," filmed by William W. Vincent, Jr., Kenosha Movie Makers Club, was 1st award winner in the 16mm. class.

★

BROOKLYN Amateur Cine Club held its annual dinner party recently at the Village Barn in Greenwich Village. The screen program featured *Mag-*

● *Continued on Page 737*



● Phil Danziger, Joe Sikoski and Willard DeWitt rehearse scene for Cleveland Amateur Cinematographer's latest club production, "Doc Krackpot," a comedy filmed with novel silhouette treatment in which players performed in front of back-lighted sheet instead of behind it.

The **NEW** Wollensak Ciné Raptars

With
Greater Resolving Power
For
Sharper, More Brilliant Movies



8mm Camera

16mm Camera

Telephoto

Wide Angle

Attachments

● Improved in design to give you pin-point definition . . . crisp, clean-cut images right to the edge of the frame . . . the new Wollensak Raptars are your guarantee of finer movies. WOCOTING reduces flare and internal reflections . . . produces purer, richer colors in your full-color movies. The choice of leading camera manufacturers, you will find these finer lenses on the better ciné cameras, and as accessory lenses at your dealer's soon.

For superb lens performance, choose Raptar.

Wollensak
MEANS FINE LENSES

OPTICAL CO., ROCHESTER 5, N.Y.

NEW FILMS

Latest 8mm. and 16mm. Films For Home Projectors . . . Recent Releases For Road Shows, Clubs, Schools And Churches.



News Parade *of The Year* 1947 — Here is Castle Films annual news round-up on motion picture film, picturing the most outstanding world events. This release, the eleventh in the series, is featured by dramatic scenes of the great Texas City disaster as well as the September hurricane that swept Florida and cities along the gulf. Contents of the film are announced as "subject to change," since last minute events may prove of sufficient importance to justify re-editing, deletions and additions to the present schedule of news events to be included in this release, according to Castle Films. Subject will be available in the usual 8mm. and 16mm. versions, including 16mm. sound.



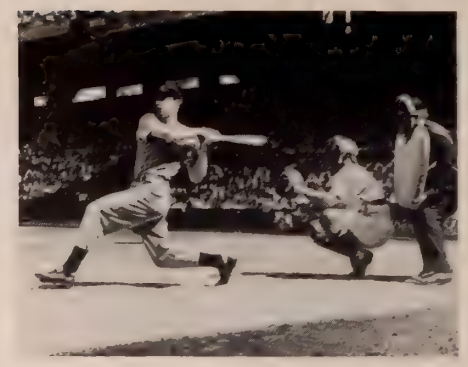
Cadets On Parade, 7 reels, 16mm. sound, stars Freddie Bartholomew, Jimmy Lydon, Raymond Hatton, Minna Gombel and a fine supporting cast. The story concerns Batholomew, son of wealthy parents, who proves a complete misfit at Redford Military Academy, from whence he runs away when other students taunt him for being a coward. Travelling by freight, he arrives in a large city and is soon befriended by Lydon. There's a hoax played by Lydon's dad in an effort to get the award posted for Bartholomew's return, but all turns out well in the end when Bartholomew and Lydon return to the academy, acclaimed heroes of the corps. Subject is available from Post Pictures Corp., 115 W. 45th St., N. Y. City.

Old Time Movies—Jubilee 16mm. Films, 723 7th Ave., New York, announces the release in 16mm. of a number of old-time movies with a modern sound track consisting of nickolodeon style music and sound effects.

Current subjects are *The Great Train Robbery,* America's first "feature" film made in 1903, in which one gets a fleeting glimpse of both Broncho Billy Anderson and Mae Murray, and *Every Inch a Man* with Wm. S. Hart. In this epic Hart shoots at a churchbell and makes the bullet ricochet onto the villain who is stopped cold in his tracks. Four two-reelers with Ben Turpin and the same number starring Snub Pollard complete the series.



Mother Goose Stories is a new series of animated films produced by Hausen Productions of Hollywood. Ideal Christmas treats, they are beautiful dramatizations of some of America's most beloved children's stories in subjects never before offered. The warm, engaging rhymes of "Little Miss Muffet," "The Queen of Hearts," "Old Mother Hubbard" and "Humpty Dumpty" have been brought to life—animated with fascinating figurines. Available in black and white or Kodachrome, each subject is in 16mm. 100 ft. and 8mm. 50 ft. lengths. Distribution is by Bailey Films, Inc., 2044 North Berendo Street, Hollywood 27, Calif.



World Series, 1947, is packed with highlights and sidelights from this year's World's Series—virtually a front row seat to the most exciting sports competition in years. In this excellent news film the great players of two topnotch teams bat it out for the world's championship. There are scores of closeup studies of the various stars of the diamond; the best plays in closeup, more vivid than if you watched them from the grandstand—all this intercut with occasional shots of characteristic onlookers in the grandstands. Subject is available from Official Films, Inc., 25 W. 45th St., N. Y. City, in two 8mm. and three 16mm. versions, including 16mm. sound.



Jungle Marauder is one of several thrill films just released by Official Films, Inc., 25 W. 45th St., N. Y. City. A tiger that terrorizes man and beast is on the prowl in the African jungle. Monkeys scurry to the treetops; natives flee in terror, snatching a helpless babe from the monster's path. A young elephant barely escapes its claws; there's battle after battle with a lightning fast black panther, a gigantic water buffalo, as the green-eyed tiger strikes out in his lust to kill. These and other thrilling scenes make up one of the most breath-taking wild animal movies ever filmed. Subject will be available after November 10th in two 8mm. and three 16mm. versions, including 16mm. sound.

The Long Voyage Home, 12 reels, 16mm. sound, was produced by John Ford for major company release. Featured are John Wayne, Thomas Mitchell, Barry Fitzgerald, and Ian Hunter.

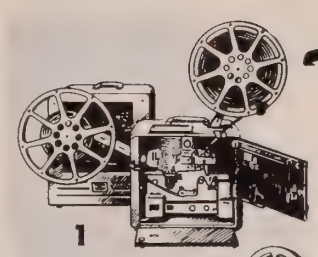


Picture is based on Eugene O'Neill's famous four one-act plays, a lusty drama-filled sea tale of stout hearted men whose heroism and bravery often remains unsung, although startling and sensational. Most of the action unfolds upon the SS Glencairn, a British tramp steamer enroute to England. Here in the cramped forecastle of a salt-caked freighter, a group of hard-fighting men live through the mightiest sea drama ever told. Subject is available from Commonwealth Pictures Corpn., 729 Seventh Ave., N. Y. City 19, N. Y.



Knickerbocker Holiday, gay with tunes, loons and goons, features Nelson Eddy, Charles Coburn, Constance Dowling, supported by a sterling cast of players. Story deals with the fight between Brom Broek and Peter Stuyvesant over the issue of freedom of the press and, as a side matter—for the hand of Tina Tienhovan. Playing the imperious Dutchman, with all his own tart humor, Coburn turns in one of his best performances. Subject is available from Astor Pictures Corp., New York City.

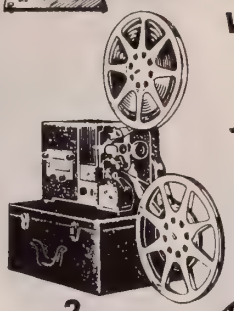
Atomic Bomb—Members of the Movie-Of-The-Month-Club have reportedly selected *Atomic Bomb*, official newsreel shots of the "Able" and "Baker" day tests at Bikini, as the most spectacular newsreel ever released in 8mm. and 16mm. This reel available in 8mm. at $2.00, 16mm. at $3.00 and Sound-on-film at $5.00 has been distributed to more than 15,000 club members. Sound versions are also available in French, Spanish, Chinese and Portuguese at $7.50 each. Subject is available from Movie Newsreels, 1426 N. Wilcox Ave., Hollywood 28 Calif.



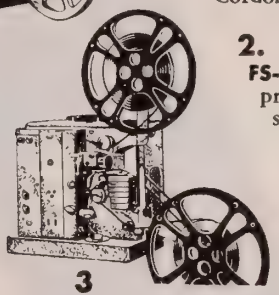
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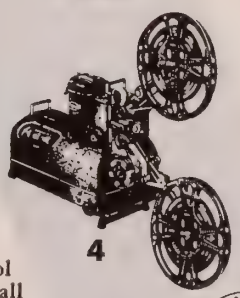
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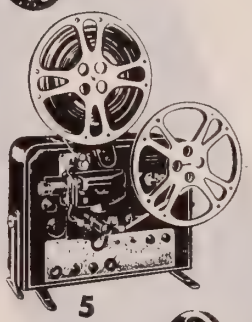
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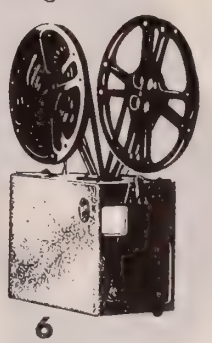
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Old Time Movies . . .

• *Continued from Page 707*

from the Rockefeller Foundation, is engaged in preserving for posterity many of the more significant films, and provides programs for schools and study groups.

For the amateur collector of galloping tintypes there are several obstacles, which, like those confronting the connoisseur of rare books, make the search all the more fascinating. Naturally only a very small fraction of the films of the silent era are available in the sub-standard sizes. Many choice items turn up occasionally in the bargain lists of used films. Some are very poor prints, obviously made from badly worn and damaged projection positives. The best are those offered as direct reduction prints from the original 35mm. negatives. The subject matter of some, particularly the early comedies, is rather crude for present taste. It is a good rule to see what one is getting before purchasing.

Most exasperating of the difficulties are those inflicted by the manufacturers. Some subjects are condensed from longer pictures, and in the process of re-editing the continuity has become clumsy and sometimes badly garbled. Worse than this is the practice of some companies—Heaven knows why!—of changing the names of the films. Thus *The Little Country Mouse* (Blanche Sweet, 1916) becomes, for dubious reasons, *The Roue's Price;* and likewise Buster Keaton's *The General* (1927) becomes *Roaring Rails*! Some such films

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PHOENIX
Movie Center
706 North First St.

CALIFORNIA

HOLLYWOOD
Camera Craft
6764 Lexington Ave.
HE-6856

Castle's, Inc.
5129 Vine St.
GL-5101

Leader 16mm. Film Library
4336 Sunset Blvd.

Louis Weiss and Co.
4336 Sunset Blvd.

LONG BEACH
Tate Camera Shop
2819 East Anaheim St.

LOS ANGELES
Films Incorporated
1709 West Eighth St.

Hollywood Movie Supply
4279 Crenshaw (Zone 13)

Ralke Company
829 South Flower St. (14)

GEORGIA

DECATUR
Popular Pictures Company
P. O. Box 223

IDAHO

BOISE

Williams Photo Service
1007 Main St.

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bolotin Camera Exchange
729 West Roosevelt Road (7)

Films Incorporated
64 East Lake St.

Ideal Pictures Corp.
28-34 East Eighth St.

Zenith Cinema Service
3252 Foster Ave. (25)

MARYLAND

BALTIMORE
Stark Films
537 North Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept HM

Claus Gelotte, Inc., Camera Stores
284 Boylston St., opposite Public Gardens

Frank Lane & Co.
5 Little Bldg.

Wholesome Film Service, Inc.
20 Melrose St.

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's, Inc.
90 Washington St.

20 Shawmut St.
Boston 16

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

ROYAL OAK
Hy-Wilde Camera Shop
1029 South Washington at Harrison Ave.

NEW JERSEY

ELIZABETH
Elizabeth Photo Supply & Service
106 Franklin St. (1)

PASSAIC
The No-Wat-Ka Co.
257 Main Ave.

ROSELLE PARK
Union County Film Service
130 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
562 Broadway (7)

BROOKLYN
Reed & Reed Distributors, Inc.
7508 Third Ave. (9)

NEW YORK CITY
Commonwealth Pictures Corp.
729 Seventh Ave.

Films Incorporated
330 West 42nd St.

Haber & Fink, Inc.
12-14 Warren St.

NEW YORK (Cont'd.)

Institutional Cinema Service, Inc.
1560 Broadway (19)

King Coles Sound Service
340 Third Ave (Zone 10)

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc.
55 West 48th St. (Radio City)

National Cinema Service
69 Day St.

Nu Art Films, Inc.
145 West 45th St.

OHIO

CLEVELAND
Cineshop Film Service
3483 Lee Road

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S.W. Ninth Ave.

PENNSYLVANIA

ALLENTOWN
James A. Peters
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PHILADELPHIA
Ted Kruger
233 East Rockland St.

TENNESSEE

CHATTANOOGA
Grady Young Co.
108 West Eighth St. (2)

VIRGINIA

NORFOLK
Tidewater Movie Service
218 West 38th St. (8)

WEST VIRGINIA

CHARLESTON
Elmer B. Simpson
816 West Virginia St. (2)

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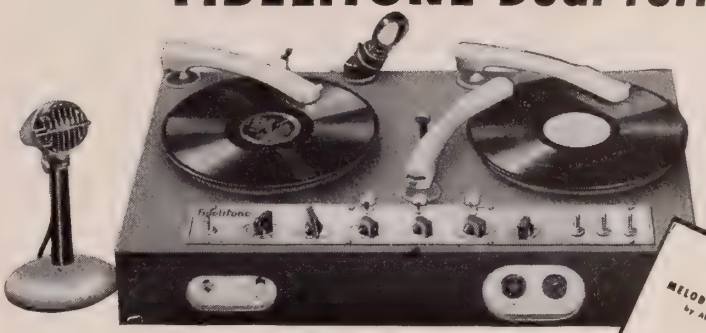
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Many Dealers Listed Above Rent Projectors and Screens; Also Have Competent Projector Operators Available

carry the original names on the subtitles, and from this information a new main title can be made; and others are completely re-titled in such a way that their identities and dates are lost. The serious home movies enthusiast wants films in their original condition if possible.

Despite all this, there are still enough satisfactory films available to build up a small collection. And, considering the above limitations, what should be included in a library of old time films? Well, several of the major eight-sixteen producers offer a few of these subjects —mainly compilations from old news reels, some of the shots going back to as early as 1894. There are at least two one-reel histories of the movies on the market. And besides these there are histories of the animated carton and trick photography. Edwin Porter's *The Great Train Robbery* (Edison, 1903) should be in every collection. This is the most important film in the history of the motion picture, being the first full-reel subject, the first to tell a sustained story, and among the first to depart from theatre composition and employ parallel action.

By its grasp of the distinctive nature of the cinema, this dime novel thriller established the motion picture as a story-telling medium, and became the ancestor of the longer feature pic-

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ture. Next, the collection should include something illustative of the contributions of David Wark Griffith. *The New York Hat* (Mary Pickford, 1912) is beyond doubt the best available example of his pioneering work. Incidentally, Lionel Barrymore made his first screen appearance in this film.

Examples of the early western film, particularly those of the stony-faced William S. Hart, should be included. Several Hart subjects are available, but —as suggested before—screen before you buy. And, of course, that old master of pantomime with the cane and baggy trousers should be represented. Films of Chaplin's "Lone Star" Mutual series (1916-17) are the best obtainable. Beyond this the individual collector will be guided by his own inclinations and interests, whether they be particular stars (Pickford, Gish, Chaplin, Hart, etc.) or types of subject: comedy, drama or western—known to the hobby as slapstick, melledrammer and horse opera.

For those who wish to delve deeper into the subject there are books on the history of the motion picture. The most authoritative is Terry Ramsaye's *A Million and One Nights* in two ponderous volumes. Deems Taylor's *A Pictorial History of the Movies* is worth owning. The bound *Program Notes* of the Museum of Modern Art Film Library (at one dollar a copy) contains a great deal of valuable material.

But we must not be too serious about old films. Their quaintness is to be enjoyed. And remember when planning a show that the films should be given an authentic atmosphere by the accompaniment of off-key piano playing. Pianists who played for films in the old silent days often can be found in nearly every community and engaged for a home showing of old-time films. They will literally jump at the chance to co-operate with you. So, on with the show!

Constant Speed For Projector Motor . . .

• *Continued from Page 704*

flow of current to the projector motor. As soon as motor speed has returned to the point for which the governor is adjusted, indicated as "normal," the contact points meet again and continue the flow of current to the motor.

With the projector rheostat control set just below point where the governor weights act to cut off the current supply, the motor will run at constant speed without further attention.

Construction of the governor is begun by attaching an aluminum disc 1/16" in thickness and 2" in diameter to end of motor drive pulley. This is done by drilling two holes in the disc and two matching holes in end of motor pulley, then tapping latter to receive two 6/32" radio screws. Disc must be centered accurately to insure running true. It is shown in detail in Figs. 2 and 3.

After disc is properly mounted, the next step is to make two supports (Fig. 5) for the governor weights (Fig. 4). These are made of sheet aluminum and are 1½" in length by 3/16" in width. The "ears" which are bent as indicated, are of the same width. Before bending "ears", however, 1/16" holes should be drilled in each, as indicated in diagram, to receive the shafts that will hold the weights.

The weights (Fig. 4) which I used were made of metal 1/8" thick. Two are required and these were filed to shape as shown. Holes 1/16" in diameter were drilled and mounted on the supports by means of 1/16" shafts which are riveted at the ends, but in such a manner that the weights swing freely. The two supports are then mounted on the disc, equi-distant from the center.

A block of bakelite (B, Fig. 1) supports the contact points, also the rotor (F) and its shaft (S). The block is 2"x¾"x⅛". The rotor (F) is made of fibre or bakelite and should be turned on a lathe, making it as near the shape as shown in Fig. 1 as possible. When turned, drill a hole through the center to receive the 9/32" shaft (S). The rotor should slide and rotate freely on the shaft.

The contact arm (Fig. 7) is made of 1/16" brass, 1" long and ¼" wide. Other dimensions are shown in diagram. At the position indicated, a contact point from an automobile ignition system is mounted. A bearing is formed for this part by soldering a tiny segment of copper tubing, as shown in diagram. Thus when contact arm is mounted on the bracket A, shown in Fig. 2, it is secured in place by a short pin on which it moves in the make-and-break movement created by action of the governor weights.

Bracket A is made similar to bracket already described and shown at Fig. 5, using the same material. It is attached to the bakelite block B by a small bolt which also forms one of the terminals in the electrical circuit. The contact P (Fig. 2) is an Auto-Lite contact point from an automobile distributor. It is set in place in the block B so that it effects a union with point on contact arm (Fig. 7). This contact member should be mounted in block B by drilling a hole slightly smaller in diameter

than the point, then screwing the threaded end of point into the block. In this way, its length can be adjusted as desired, by screwing it in or out of the block. The second lead of the electrical circuit is soldered to end of this point, as shown in diagram.

Critical adjustment of the motor speed is made by means of screw D, Fig. 2. This is 3/16″x⅜″ and is turned down to ⅛″ in diameter for a distance of ¼″ from the end. This screw is driven into a hole in the block B, cutting its own threads, so that it may be screwed in or out as desired. Opposite this screw in the contact arm is a rivet, and between these two a lightweight spring is inserted to supply the necessary pressure that keeps the contact point in closed position to complete the circuit. Adjusting tension of this spring, by means of screw D, sets the motor speed.

In operation, the spring adjustment is set at pre-determined tension. Should projector exceed the desired speed, the weights (4) will change position, pressing against the rotor F, causing it to slide back on the shaft S and consequently forcing the contact arm to break the electrical circuit leading to projector motor. As the motor returns to the desired speed, governor weights relax pressure on the rotor, and the contact points are joined again, closing the circuit.

Final step in building and installing this motor governor is providing a metal cover, as shown in Fig. 1. This may be made from a length of metal tubing of appropriate diameter, closed at one end by a disc of the same metal, or a tin can of suitable size may be used. It is mounted on the governor by means of screws secured to the metal bracket that holds the bakelite block B to projector.

Salud, Cine-amigos . . . !

• *Continued from Page 701*

In what seemed an incredibly short time our three weeks' vacation came to an end and all too soon we had to pack our cameras and return. Instead of mailing individual rolls of film to the processing laboratory, as they were exposed, we brought them back with us and had them all developed together to insure complete uniformity in color rendition. This is a practice to be endorsed whenever a number of rolls are taken on one trip or of one general theme—later to be edited into a single picture. It does take will-power to overcome the usual desire of movie makers to have some of the first rolls processed and waiting in the mailbox when we get home, but I believe the better results obtained by having the entire film-



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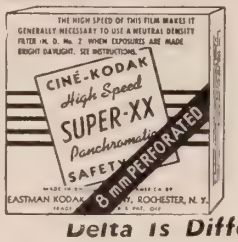
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ing processed at one time are well worth the patience expended.

When our films were returned we made a rough screening of the most desirable shots and set up the general continuity. Then came the long weeks of editing and titling. To make the picture authentic we did considerable book research to be certain of correct spelling and historical facts in our titles.

To add a note of authenticity we shot the main and credit titles first in Spanish and then lap-dissolved them into English translations, using Color transparencies taken with the Memo for the backgrounds. This simple photographic device brought forth many comments from those who later saw the finished picture. For the subtitles we found that ten-cent sheets of blotting paper provided colorful, low-cost backgrounds that did not distract the readers' attention from the lettering.

When all was ready and the end title that bid the audience "adios" had been spliced into place, we selected appropriate music to score the hour long screening of the picture and presented a premiere showing before several friends.

It was lots of work, but lots of fun, too, for one who is an enthusiastic movie maker. We were amply rewarded by the praise of our friends, particularly those who are themselves accomplished movie makers.

After all, we can't go to Mexico every year, but our memories are preserved in natural color film, memories we can share with those who stayed at home.

Student Group Tries Sound . . .

• *Continued from Page 707*

Main plot of the story was decided well in advance and outlined in the convetional shooting script. Nevertheless, the students allowed themselves ample latitude for making changes when individual players, the sets or the costumes demanded as filming progressed. In one instance, an empty barrel found on a set suggested an amusing bit of by-play which was promptly filmed and worked into the script. The gag had its beginning in the fact that one of the girls had borrowed a man's shirt as part of her costume. Her's was a prominent part and on the following week, when remainder of the sequence in which she appeared was to be filmed, she was unable to obtain use of the same shirt worn in earlier scenes. The shirt, of course, happened to be of a distinctive pattern, not easily duplicated. Now in the early part of the sequence, the girl had been pictured discovering a man hiding in a barrel. She hoists the barrel, man and all (yes, a little camera trickery was employed



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here), and staggers off to the parson with her captured prize.

But she couldn't logically start out wearing one shirt and end up wearing another, even in a super-corny picture! The alert director of the picture saved the day by writing in a switch in the action. The completed film shows the girl, in closing scenes of the sequence, wearing the overalls of her captured bachelor while he, now wearing the barrel, is led triumphantly away by his captor. What took place, of course, is left to the audience's imagination.

"Bachelor's Doom" was the students' "test run" after six months of practice and theory in the classrooms. It has been so well received that the club is currently considering the production of a color-sound film on the recreational facilities afforded in the immediate vicinity of Vancouver, British Columbia.

Simple Lighting For Indoor Movies . . .

• *Continued from Page 705*

shown at 1, diagram A, on page 705.

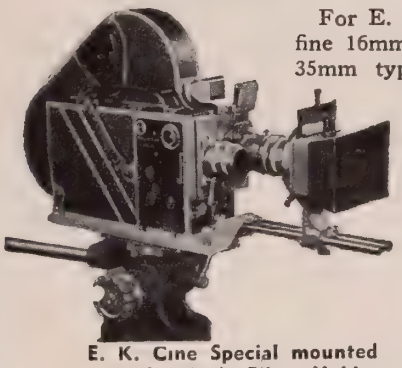
An equal distance is then measured off directly left of subject and at right angle from the camera to establish marker position B. The second lamp, indicated at 2, is then placed halfway between point B and lamp 1 at the camera, as shown in diagram A.

A variation of this basic lighting is to use the second lamp as a backlight, placing it in back of subject at position 3, shown in diagram B. Another variation is simply a combination of basic lighting and the first variation. Lamps are used at key positions 1, 2, and 3, combining front lighting, back lighting and side lighting. To this small constellation of lights, experienced movie amateurs add other light units from myriad directions and for multiple purposes, especially where the indoor scene to be filmed covers a relatively large area. Basically, however, the two or three light grouping remains a fixed constellation to which all subordinated or secondary lights are related.

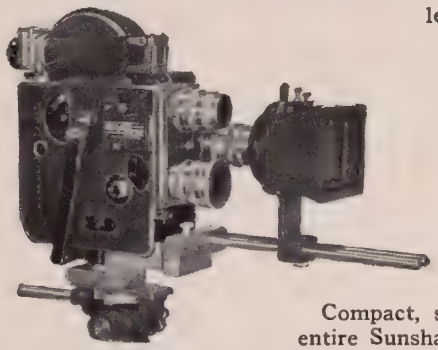
Actually, lamp 1 is never placed far from the camera. Move it a few feet away and it fails to fill the scene with the necessary light for good photography. It will create short shadows that become very noticeable, unless produced for some special pictorial effect. This number one lamp is usually set above the level of the camera lens and the key light, No. 2 (Diagram A). Placed a few inches below level of the camera lens, it produces subtle and interesting effects that must be tried to be appreciated.

The No. 2 lamp is usually set somewhat higher than No. 1 and directed down on the subject. Lamp 3 is set quite high and precautions should be taken to screen its rays from the camera

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lens, either with a lens hood or a panel of cardboard or plywood held high above the lens, out of the field of view. If either light 2 or 3 is elevated to any considerable height, it should be moved in toward the subject enough to regain the lamp-to-subject distance lost in elevating it.

Another way to get enough light for long shots is to use three reflector photo spots. Having nearly eight times the intensity straight ahead of the reflector floods—they can be used three times as far from the subject as reflector floods.

Be careful when setting up a scene, using photospots exclusively. Each lamp must be accurately directed at the subject. In fact, if the camera can be worked in a little closer to the subject than the lamps—say at 15 feet, with the lamps at 18 feet and spread and raised just enough so that no shadow of the camera gets into the scene—you'll have a little more leeway. The light will cover a bit more of the area than the camera does.

Having enough light means using all the photoflood illumination one can put on a home lighting circuit. These usually comprise three No. 2 photofloods, (either the familiar bulb that goes in a reflector or the reflector photoflood and reflector photospot lamps, which are of No. 2 power and feature a built-in reflector so that the lamp is a complete photographic light unit in itself;) six No. 1 floods; or a combination of one No. 4 flood and one No. 2 flood.

Getting light effectively to the location where the pictures are to be made means that some support for the lamps (perhaps including reflectors) must be provided. The simplest way to do this is to use clampon lamp units which can be fastened to tables, chairs, doors or other solid objects. The handier but more expensive way to do it is to get regular lighting stands which can be raised and lowered as desired. It is important that these have extra long cords for ease in handling.

This scheme of "Triangle Lighting" is basic. As a foundation for more intricate lighting it is sound. For casual use it is enough in itself. You can add to it just as much as you want to. For example: by running an extension to a different electrical outlet in the home, a second fused circuit can carry the load of two or three more lamps. These can be used to build up background lighting, as top lights to highlight subject's hair, or as back lights to give an effect of depth and separation of objects in the scene, etc.

But, with "Triangle Lighting" as a starting point, and as something simple and workable to fall back on to get pictures with the least fuss and confusion, the home movie maker is set

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Incidentally, amateur movie clubs interested in obtaining free loan of a print of *Family Album* for screening at a club meeting can make necessary arrangements by writing to nearest district sales office of the General Electric Company.

Glamour Dress For Bolex "16" . . .

• *Continued from Page 713*

volt A. C.-D. C. motor which can be operated on either 110 volt A. C. current (in conjunction with an inexpensive transformer) or, in places where electric current is not available, by means of a light weight 24-volt aircraft storage battery. This type battery will operate the camera motor long enough to expose ten thousand or more feet of film before re-charging becomes necessary. The battery can be re-charged over night by means of a trickle charger, or in a few minutes by the Quick Charge method now used in many service stations.

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A start and stop switch, as well as a forward and reverse switch, are built-in features. The location of the reversing switch is so placed as to be distinctly removed from the starting switch position, thereby eliminating any chance of accidently hitting the wrong switch while the camera is operating. The electrical circuit is fused with a standard inexpensive fuse, easily replacable, to prevent any damage to the camera mechanism in the event of a buckle or any other mechanical breakdown causing a sudden overload. (Provision can be made for an interchangeable 110-volt A. C. synchronous sound motor if desired).

The camera conversion is designed to permit the use of the spring drive when operating it with spool stock inside the camera itself, as originally provided by the manufacturer. In the event of a complete breakdown of the electric power or motor failure, this permits operator to continue uninterrupted use of camera.

The mechanism which drives the take-up pulleys on the magazine is directly driven by the motor itself and is not connected with the camera prop-





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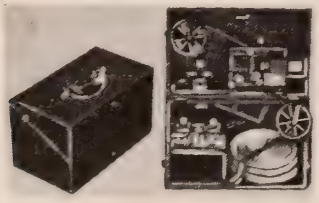
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er. This allows operation of camera in either forward or reverse, without the necessity of crossing the take-up belt when the camera is running in reverse, a frequent cause of buckles on double exposure rewinding. This feature is a tremendous advantage while shooting background titles and other double exposure and trick shots.

A behind-the-lens filter holder to take gelatine filters can be easily installed if desired. This is a great advantage when making aerial shots or running inserts. A matte box and sunshade, designed to take two glass filters, polaroid screens, diffusion, etc., is also optional equipment.

The front plate of the camera retains the original Bolex three-lens turret which is mounted in a full circle satin-finish dural containing ring. Provision has also been made here to accommodate the Akers manufactured Thompson Action Finder which gives a 2¼ x 3 inch upright, correct left-to-right image when using the 15mm. lens.

Midwinter Movie Mecca . . .

• *Continued from Page 697*

For you early risers, a shot of the sunrise over the ocean is a must. If you feel that you can't make it that early, leave a message with your hotel clerk and he will see that you are awakened in ample time. During the Autumn months, the sun rises between 5:30 and 6. If you stay in Miami, any place along Biscayne Bay will afford an excellent camera set-up for a sunrise shot. Should you stay at Miami Beach, any of the better-known ocean-front parks, with the palm trees in silhouette, will provide effective sunrise shots. Pier Park, Ocean Front Park, Lummus Park, and Collins Park are but a few of the beautifully landscaped areas along the ocean where a sunrise can be photographed with unusual pictorial effect. Exposure data for a sunrise or a sunset are difficult to give, due to the variance of light intensities of each, but I have found f/4 to f/3.5 to give average results. If you have a tripod, try filming a few frames exposed at timed intervals or by gradual opening or closing the lens with the camera running at normal speed. This will render the sunset in all its dazzling colors from the brightest to the deepest—a spectacular color effect difficult to describe unless seen.

If you visit any one of the local parks during the morning hours, excellent shots can be taken of the many modernistic hotels and homes facing the ocean. Due to the contrast between shadows and the bright areas in the average scene, it will be well to govern your photo activities for either morning or late afternoon hours. In this way, both sides of streets can be filmed with equal success—the west sides in the morning and the east in the afternoons.

The City Hall and Post Office building in Miami Beach, for example, can be filmed to best advantage in the early morning hours, as can modernistic Lincoln Road, the avenue of exclusive shops and theaters. Closeups of the shop fronts will add glamour as well as color to your vacation film. Saint Patrick's Cathedral, a building of rare beauty in the 41st Street business district, can be photographed to advantage either in the morning or afternoon. Late afternoon, however, will give better results. At this time the sun fully lights the intricate stonework of the edifice. Be sure to include the bough of a palm tree in your picture composition.

Don't overlook the picture possibilities of Sunset Isles, off Alton and Lincoln Roads, Miami Beach. These artificially-built islands are gems of landscaping and contain some of the finest homes in the entire area. The only way to see the larger estates and photograph them is to take some of the many boat cruises offered. The duration of these trips may vary from two hours to an all-day trip down the coast.

A particularly photogenic trip is the one offered in Miami Beach by the Nikko Boat Company, leaving from Lake Pancoast, opposite the Roney Plaza Hotel. This trip consumes about two hours and enables the sightseer to get a glimpse of the fabulous islands and estates lining the waterfront. The trip is ideally suited for the movie maker, starting at ten in the morning when the sunlight is in an excellent position for Kodachrome.

On this trip you will get good results if you favor underexposure slightly. For example, if you feel that a shot calls for f/8, try underexposing by a quarter of a stop—setting your lens about half way between f/8 and f/11. I have made excellent shots from these boats at 16 frames per second, but if the water should be rougher than usual, it is advisable to change over to 24 frames per second. This calls for an additional opening in exposure to compensate for the shorter exposure time per frame.

To add movement to an otherwise series of static shots, include a few scenes of the excursion boat in motion. This can be done very easily by waiting on the 41st Street bridge over Indian Creek, after getting an estimated time of arrival from the trip attendants. These shots can then be edited and cut into

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your sequence of the actual trip.

When in Miami proper, a striking view of Flagler Street in the business section can be filmed in the morning hours. Here a shot without excessive shadows cannot be taken except before noon. Standing on Biscayne Boulevard looking west down Flagler, the entire panorama of department stores and theaters can be captured in one shot.

If you don't come by automobile, many of the bus and water tours will permit you to visit the highpoints of the Miami vicinity. An interesting experience is a trip to the Miami airport where shots of the famous airliners of both this and the South American countries can be had. Remember, when at the airport, use your "brilliant or light-colored object" exposure. Besides the brilliant sunshine at the airport, you will encounter an abundance of silvered metallic planes plus the reflecting surfaces of the concrete runways.

Hialeah Park, the home of the racing thoroughbreds, is another interesting sidetrip for your filming sojourn. The racing season does not begin until January, but shots of the grandstands, the grounds, the avenue of Royal Palms, and the scarlet Flamingos will prove of interest to the folks back home. Right now, the track is overgrown with vegetation to protect it from tropical rainsqualls, but later on this will be removed for the race meeting.

The Flamingo exhibit in the center of the track is too far away to be available to the average movie maker, but a telephoto lens will enable one to capture the beauty of these rare birds. There are, however, private golf grounds and public parks very near the track where Flamingos and other rare birds are to be seen close to the road, and excellent closeup shots can be made.

Speaking of wild life, your Florida filming will not be complete without visiting the parrot and monkey farm located about twenty miles outside the city of Miami. Unfortunately, it is difficult, if not impossible for the tourist without a car to get to this place of interest. The parrots of every color and breed are on exhibit. They have been tamed and trained to pose for the most critical photographer. A striking color shot is obtained by having one of these great blue or red birds perch on the shoulder of a member of your visiting party. Don't omit closeups of these spectacularly colored creatures.

The Musa Seminole Indian village is open to all visitors, either by private vehicle or public bus. The one great disadvantage of this exhibit is the dense shade surrounding the area. If you are lucky, you may catch a shaft of sunlight that will enable you to film the many breeds of reptiles, monkeys and parrots to be seen here. The highpoint



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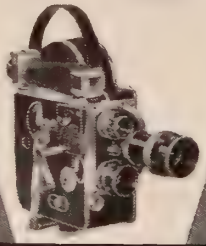
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of a trip to the village is the alligator wrestling exhibit. Here an Indian boy puts on an interesting show by wrestling the huge reptiles. Even though the pool is in dense shade, an exposure of f/4 or f/3.5 will record the action successfully, even in color. It will prove highly interesting to be able to view this wrestling match in your own movies weeks later and note the professional bits of theatrics that you may not have caught while watching the exhibit.

In Coral Gables, a suburb of Miami, be sure to visit the Venetian Pool, a public aquatic spa, carved out of an old rock quarry. Here you can add a few unique shots to supplement your vacation footage. The University of Miami is not far from here and the very simplicity of the buildings lend themselves to shots of beautiful composition.

To thrill the folks at home on your return, be sure to find a banana tree, preferably one in bloom. The flower, a delicacy in the tropics, is a deep vermillion and of giant size. A shot of you and your family picking a banana from a tree will draw gasps of delight from your home audience. These trees are not always easy to find, but as you wander down the streets of Miami Beach, keep a watchful eye on some of the hotel court yards, which are usually planted with tropical vegetation, and the chances are that you will see such a tree in bloom, hidden in some corner out of the way of the more curious tourists. Frequently, the banana stalks are shaded by the leaves of the tree, so be generous in exposure in this case. If there are troublesome shadows, f/5.6 to f/4 should take care of the situation nicely.

Shots in Kodachrome taken just after sunset are striking in beauty. Miami Beach, at night, is a land of blazing neons and lighted hotel fronts. Type A Kodachrome is a necessity for this type of work, due to its added speed and sensitivity to artificial light. With a lens opening of f/2.5 at 8 frames per second, many of the delicate after-dusk lighting effects can be captured. However, after the last vestige of light has gone from the sky, it is doubtful if a lens of this speed will be of much help. To the owners of lens of f/1.9, successful filming of the neons and the more brilliantly lighted hotels and facades can be had.

After returning home and editing your films, you will find that backgrounds of light blue or gray will be most appropriate for your titles. The abundance of blue in the shots of sky and water calls for a color scheme in subtitles that will blend easily with the entire picture.

A little reminder about mailing your films in Florida for processing will not be amiss here. It is advisable to locate either a shaded mailbox or to wait until after sunset completely before mailing your films. A mailbox in the tropical sunshine becomes as hot as an oven.

If you drive your car to Florida, some highly interesting and colorful footage can be shot in Saint Augustine, site of some of the oldest buildings in the United States. Another lesser-known beauty spot, approaching the rugged beauty of the tropics, is to be found in the stretch of highway around Hobe Sound, not far from the town of Stuart. Most motorists pass this area by, hardly aware that behind the facade of shrubs and palm trees lies a magnificent view of the ocean, liberally sprinkled with heavily wooded islands and sand bars.

Florida indeed is a land of pictorial surprises. To the sharp-eyed moviemaker, the wealth of color material along the endless highways will present ample opportunity for prize-winning shots. Pause for a moment or two in some of the small, sleepy Florida villages along the road from Jacksonville to Miami. It will be an experience well worth while recording with your camera.

If you have the time, drive back across the state, over the beautiful Tamiami Trail, through the heart of the citrus belt, skirting the great inland lakes, through the inland marshes and swamps of the Everglades, back through Tampa, the banana and cigar center, up north again to the Florida border. Most of the country will have recuperated successfully from the recent hurricanes so its scars will scarcely be noticeable.

With a little care and foresight, your Florida vacation movies can be the most colorful and delightful that you have ever taken. Florida has a genuine tropical sun, and by keeping in mind its position, its intensity, and the reflecting surfaces of your objects, yours should be a successful movie-making vacation.

Converting A 16mm. Camera To Sound . . .

• *Continued from Page 698*

is an electronic unit which operates much the same as a galvanometer. The cutting needle, activated by varying pulsations of electric current as sound is picked up by the microphone, cuts a groove of varying width or depth in the record.

My theory was that the recording unit in the cutting head probably could be made to perform similar to a galvanometer, with a thin metal blade replacing the needle and the unit so mounted that vibration of the blade varied the light reaching the optical slit which admits light to the sound

track. I pursued my theory and to my great surprise it proved a complete success. I can record music and voice with splendid fidelity; the highs and lows come through clear and sharp. It will stand current overloads and shock, it's that rugged. It may be used with any 6 or 8 ohm amplified output and requires only about 3 watts driving power. It can be tested very easily, as will be described later, before a single foot of film is exposed. In fact, the recording unit is such a simple project, it is a natural for the movie amateur interested in sound to build.

In the ensuing paragraphs will be given all the information necessary to build the recorder and assemble it in the camera—dimensions, parts numbers, etc. Opposite page 698 are detailed diagrams plus a full scale plan or pattern for the recording unit lightproof case. As each make of camera will require different plans for re-building and installation of the recorder, only the construction of the recording unit will be dealt with here, except for the brief description of how it was adapted to my particular camera, which concludes this article. Obviously, the recorder should be built first and tested fully before the camera is altered and made ready to receive it.

Here is a list of the parts that will be required for the recorder:

Description	Approx. Cost
1 Victor sound head assembly Part No. 20591A (Available from Victor Animatagraph Co.)	$25.50
1 Standard 8mm. or a 1" 16mm. projection lens	— — —
1 Single Contact bayonet base socket	.25
1 15-Amp. 10-watt rheostat	2.00
1 Standard doorbell transformer	2.00
1 G. E. 75A/S8SC Exciter lamp	.45
1 6-8 ohm Magnetic or Crystal home recorder element	7.00
1 Sq. ft. of sheet steel about 1/16 of an inch thick and screws	1.00

The Victor sound head listed above, consists of a metal tube which holds a film rail and the sound optical system in a retaining ring. Remove the two small screws which hold the ring in place and you have a unit as shown at "A" in Fig. 3. Loosen the set screw on the side of the retaining ring and remove it from the lens, then replace it on the lens in the position shown at "B" in Fig. 3.

Next construct a metal box or housing as shown in Fig. 6. Make this of sheet steel about 1/16th of an inch thick so it will be rigid. All corners and joints should be welded to make the housing light tight. Holes should be drilled wherever indicated in Fig. 6.

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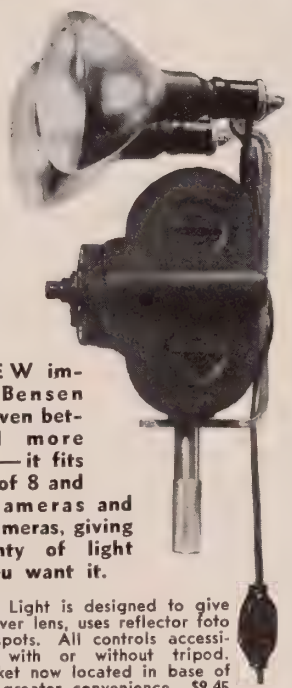
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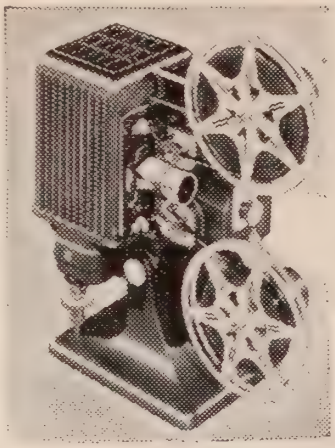
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Hole "A" is ½ inch in diameter and receives the small side of the sound optics retaining ring. Holes "B" should be about 1/16th of an inch in diameter and are used to bolt the retaining ring in place. It would be advisable to drill holes "B" with the ring in place to assure absolute alignment with the holes which are already in the retaining ring. Hole "C" should not be less than ¼ inch in diameter to allow plenty of clearance for positioning that part of the recorder element which will pass through it. Holes "D" are not definite, their location will depend on the location of the mounting holes in the recorder element you will use. Hole "E" is for the exciter lamp wires to pass through. The box is then complete except for a cover (not illustrated) which need be nothing more than a piece of metal 4x4½ inches, lined with felt and hinged, clamped or locked on to suit the reader.

Referring to Fig. 1 the principle of the recording element can be explained: "A" represents the Victor optical slit assembly; "B" is a strip of aluminum which is mounted in the needle hole of the recording element represented by the dotted lines; "C" represents a standard 8mm. or one-inch 16mm. projector lens; "D" is the exciter lamp filament.

The distance from "D" to "B" is 3⅜ inches. The lens "C" should be located in such a position that it focuses image of the exciter lamp filament on the aluminum strip at "F," and so that only half of the image falls on the strip, allowing the remaining half to pass on to the optical slit. When the electrical sound waves are sent to the recording element from an amplifier, the aluminum strip will move up and down, varying the amount of light that reaches the optical system and of course the film, (represented by "E") producing a variable density sound track. The distance ("G") from the front element of the sound optics to the film should be 3/16th of an inch. The distance from the rear element of the sound slit optics to the aluminum strip should be about ¼ of an inch. The distance from the rear element of "C" to "D" will be in the neighborhood of 1⅛ inches when focused properly. (Difference in projector lenses cause this dimension to vary slightly).

Fig. 2 is a top view of the unit with the top of the box cut away showing the placement of each item. Position of the recording element is indicated at "F"; "E" is the needle retaining screw, which is now used to hold the aluminum strip in place. This screw should be cut off as short as possible as the excess length will only be in the way. The mounting brackets for the projector lens and exciter lamp are shown at "X". No attempt will be made to give dimensions on these as the reader will find it best to construct them to fit the physical dimensions of whatever lens and lamp socket he is using.

For example, I mounted my exciter lamp in an inverted position to overcome blackening of the lamp around the filament, however, this is of little value as the shape of the lamp is supposed to take care of this condition regardless of position. The aluminum strip that fits the needle holder is shown at B, Fig. 2. This is cut with a tin shears from sheet aluminum of about 1/16th inch thickness and should measure 1/16"x1/16" x1⅜". Some recorder elements may require a longer aluminum strip because of the depth of the needle hole. This of course can be cut as the reader sees fit. Before inserting the aluminum strip, it should be smoked black in the flame of a match to eliminate the possibility of glare.

In Fig. 4 the wiring diagram is shown for connecting both the recording head and the exciter lamp. Doorbell transformers deliver from 6 to 8 volts, so it is advisable not to turn up the rheostat, which is used to vary the exciter lamp intensity, to the full "ON" position, as this would overload the lamp and shorten, if not end its life. The shaft from the rheostat should protrude from the rear of the camera and be equipped with a pointer knob and a dial plate to indicate its position.

After making a test film, by recording with the knob set at different positions, it is an easy matter to determine the proper exciter lamp setting for the film used and to convert the dial settings into Weston numbers. The recording level will be about the same as used for making disc recordings and you can expect the same response from the high notes on film as you would get on a home recording. As yet I have not been able to try my camera on color film, due to the present film shortage, but there is plenty of surplus exciter lamp brilliance to indicate splendid exposure on type A Kodachrome.

After completing assembly of the unit, it should be connected, as for regular use, and tested by allowing the light from the optical slit to fall on the photocell of a sound projector. When fully tested and adjusted for successful results, the re-alteration of one's camera to receive the recording unit can commence.

I would also like to give the reader a few simple tips that will be helpful in redesigning his camera for proper sound film movement. Unless you own a metal turning lathe, it is advisable to purchase a sound drum and flywheel assembly from a projector manufacturer. I find that most machinists fail to appreciate the accuracy required for such a project and that the cost of having the work done is greater than the cost of buying the parts ready made.

I used an Ampro assembly and found the flywheel with the sound drum and shaft assembly cost less than $6.00, including the little chrome screw that holds the flywheel in place on the shaft. The flywheel is exposed, as on an Ampro projector, as can be seen in the photograph. It is easily removed for threading by removing the small screw in the center, however removal is not absolutely necessary. I installed a film guide rail beneath it which directs the film on through.

I do not especially recommend the regular Ampro assembly, as design of the flywheel makes mounting difficult unless it is mounted on the outside as shown. It would be better to have only the sound drum protruding and have the flywheel enclosed in the mechanism side. The reader can select any type he prefers by examining different makes of projectors.

Not less than two rollers should be used between the sound drum and the film gate. It is my opinion that one of the biggest secrets of getting a good film flow is to locate rollers before the sound drum in such a position that they will cause the film to make very sharp turns. In this way, the stiffness of the film causes it to take on a bowed shape between the rollers which has a cushioning effect on the vibrations caused by the intermittent motion at the gate, and also develops the drag necessary to to keep the film tight on the sound drum. The roller closest to the sound drum should be flanged so as to keep the film in alignment laterally. If possible the film should travel from the sound drum directly to sound sprocket without passing over any further rollers. The reason for this is that if the film passes over a roller between these two points, that roller must be made as accurately as the sound drum itself. If it would be off center just a very small amount, it would cause wavering in the film thereby defeating the very purpose of the sound drum and sharp bends in the film.

My camera case was made by a tinsmith at a cost of four dollars. It is 12 x 14 inches and 8 inches deep. This dimension allows plenty of room for the motor, camera, and 200 Ft. reels. It was constructed with an inside flange all around the edge as a light for the cover. The edges of the cover are folded in at right angles so that they fit into the flanges when the cover is in place. A hole was drilled in the front of this case to allow for the lens and other protruding parts. Holes were also drilled in the back of the case for mounting the switches and exciter lamp control.

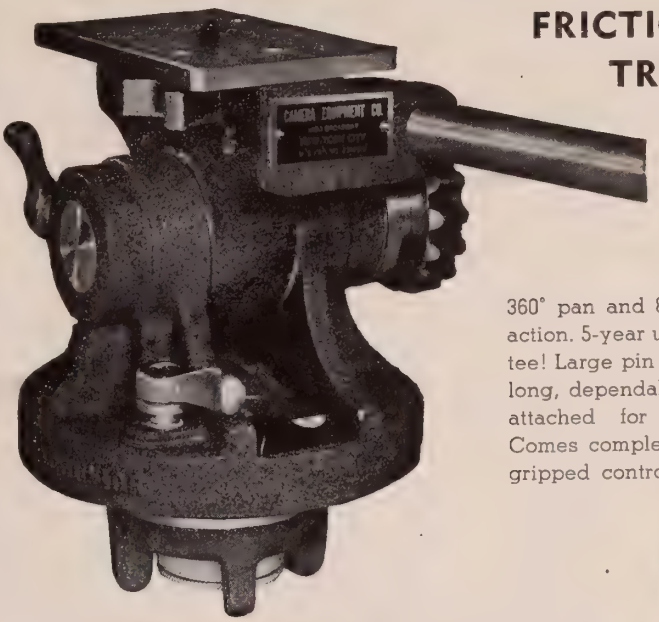
My camera was equipped with a hand crank and it was to the hand crank shaft that I connected the motor drive assembly. I use a worm gear to reduce the motor drive to the required speed.

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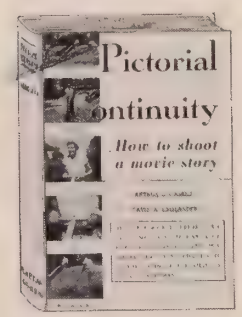
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I also use a separate and very small motor to drive the takeup reel. This method was found to be much simpler than driving the takeup reel from a shaft of the camera mechanism. I also found it advisable to remove all unnecessary gears from the camera that is to be converted, in order to make it run easier and with less drag on the motor. My Filmo 70 had only 5 gears left in it after it was converted to sound.

Simplicity of construction of the sound unit will surprise those who undertake it. Once the necessary parts are rounded up, only about 6 or 8 hours time will be required to complete the assembly.

Promoting Scouting . . .

• *Continued from Page 695*

tinder, etc. With this equipment, according to directions on the box, anyone can make a fire without matches.

Fat is shown in his back yard, industriously working away with the bow and drill in an effort to produce fire. Red, lying on the grass beside him, scoffs and jibes at Fat and his wasted energy. However Fat persists until Red scornfully offers a lighted match as the best means of making a fire. This provokes a scuffle between Red and Fat who is already disgruntled with the perversity of the fire set. The scuffle is broken up by the timely arrival of the third pal, Shorty.

Shorty shows the boys the prospectus for the coming summer's Boy Scout camp, Yawgoog, which he just received in the mail. The three lads immediately go into a huddle. Their excitement and ardor is somewhat dampened to learn that the cost of one week's stay at Camp Yawgoog is $12.00. All being without funds, they face the problem of how to earn the necessary money to go to camp. After a short pow-wow it is decided they will run errands, mow lawns, peddle papers, etc., to raise the money. At least Shorty and Fat decided on this course. But not Red, who has a natural apathy for work. He decides not to go to camp.

Ensuing sequences show Fat and Shorty earning money according to plan. Meantime Red, somewhat jealous of his more industrious pals, has elected to pester the two workers at every opportunity. We see him following the ambitious pair on his bike giving them the "razzberry" as they carry bundles or mow lawns. Frequently Fat brings out his fire making kit and is continually practicing, fully confident that he will eventually acquire the art of making fire by rubbing the sticks.

Finally the financial goal of $12 per boy is attained. The lads count and recount money, finally are ready for camp. We see them next bidding good-bye to their mothers and trudging off, with mountainous packs on their backs, and then boarding the bus which takes them to camp. Even while the busses are being loaded, Fat persists in practicing with his fire-making set, giving it a workout on the sidewalk as his pals shout encouragement.

The busses depart with their cargo of restless and chattering Scouts, bulging bundles, equipment and supplies. We next see them at camp. Here they are shown in the usual camp activities, then the camera focuses on the activities of Fat and his pal again. We see them writing letters home to their parents and to Red, telling of their fun and many adventures. Red receives many such missives and after reading each, he decides not to be outdone by his pals, and tries the sport which the boys have described. In contrast, Fat and Shorty are shown at camp, swimming, diving and otherwise enjoying all of the Scouting activities. When Red receives his pals' letter describing the fun they have swimming, he gets his swimming trunks and goes to the old swimming hole, only to find it deserted. It is now that he begins to realize what he is missing by not going to camp.

Another card arrives telling of the fun his pals are having at camp sailing boats and canoes. Red thinks he, too, will have fun with boats. Damming a puddle in the gutter he starts to sail a model boat. Sprawled full length on the sidewalk, his interest centered on the small boat, he neglects to notice an approaching car. Traveling at high speed the car races through the puddle, splashing Red with water and mud.

In most of the scenes where Fat and Shorty are shown at camp the running gag of the rubbing sticks is built up. Fat is forever taking time out to attempt to make a fire. Finally he is successful. There's a huge puff of smoke and the tinder bursts into flame. This so startles our hero that he falls over backwards. Someone seeing the smoke pulls the fire alarm, the siren blows and the camp's whole fire fighting crew turns out with a full complement of apparatus.

The smoke clears and we see a pair of feet with toes pointed skyward, soles facing the cameraman. Then in the "V" formed by the feet of the prone figure there appears a face blackened by the blast of smoke. But our hero is happy —at last he has succeeded in making a fire with rubbing sticks.

It is interesting to note that many Boy Scouts councils throughout the country are now using movies to publicize Boy Scouts activities and thereby increase memberships. The production of such films, usually non-profit undertakings, affords excellent opportunity for amateur cine clubs as a group, or for the more advanced members working individually, to display their film-

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ing skill in serious picture making. And where production of such films is undertaken without a profit, a filmer's amateur standing is not affected.

As in the instance of the picture described here, the Scouts' council invariably supplies the necessary film or underwrites the cost of same and of any other expense incidental to the production. In some instances, sound has been added to these films, with the club or amateur producer supplying the talent and technical services, and the Boy Scouts paying the cost. Ambitious clubs looking for worthwhile civic projects to aid with their movie making facilities would do well to explore the Boy Scouts film needs of their community.

Movies With Puppets ..

• *Continued from Page 702*

of cloth and attractively decorated with yarn, braid, feathers, fur, beads and other trimmings.

You can get motion into your puppets in one of two ways: you can use flexible puppets and animate their movement by stop motion photography, or the figures may be moved through the action cycles by means of "invisible" wires or threads attached to them and manipulated by someone out of camera range. Screened in synchronization with music in the winter mood or with specially made recordings, complete with sound effects, such miniature movies can become delightful entertainment for all types of audiences.

The following outlines, in some detail, the production of a number of continuities with winter sports themes:

Bob Sled Race: The race commences from the starter's shack, which is built from pieces of an old crate, and situated above a perpendicular wall of ice. Dressed in uniforms made of discarded socks, the helmeted racers are secured to sleds, constructed of scraps of wood. As the vehicles are roughly pulled down the slope by slender wires attached to them, they pick up speed as they weave in and out, pound and jolt along down the tortuous course with its "S" turns, tricky loops, and thence over a stretch of straightaway, leaving billowing plumes of snow exploding skyward.

Battle in the Snow: For this encounter two snow forts are built, behind which stand members of opposing teams. Their arms are posed for battle, their bodies partially hidden by the walls. To their hands are fixed tiny cotton snowballs. As their arms are moved by wires, snowballs are thrown simultaneously from behind. As these missles reach the opposite fort, the defenders are quickly pulled down and thus made to appear as if they are ducking to avoid the barrage. The battle continues

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to the bitter end when some of the fighters are shown covered with snow, others with their caps knocked to the ground, and still others holding their aching heads.

Ski Tournament: The setting is a wind-sculptured snow hill with here and there a bare crag and clumps of trees. An open, rock-lined brook of real water makes an obstacle. There is also a big jump consisting of an approach, at the top of which is a high wood trestle supporting an incline, a take-off, alighting ground and outrun. Dressed in costumes copied from the clothes of Laplanders, skiers on tin skis, balanced and poised by wires fastened to their heads, coast downhill in a series of graceful serpentine curves, race down precipitous slopes, executing a Christiania, a gelandesprung, or a vorlage and telemark. To add a bit of humor, one skier takes an unintentional somersault, landing headfirst in the snow. Other skiers ascend the hill herringbone or crab fashion.

Coasting: Only a small incline is needed for the coasting scene. The boy and girl puppets participating in this activity are dressed in a variety of bright colored clothing. One safely sits, waving a hand in departure, another daringly stands, a third belly-slams bumpety-bump, as they ride down the hills on "Flexible Fliers" or the higher old-fashioned sleds, made of wood and wire. Some of the coasters barely miss trees in their descent, and one takes a realistic spill at the bottom of the incline.

Ice Boating: In the distance, groups of buildings can be seen. Along the shore, in the foreground, ice cubes are irregularly piled up. Wooden boats with close-hauled sails shove off, being propelled by strings and wind. They race over a vast expanse of ice, flashing by with terrific speed. Although crossing wide cracks in the ice, which are approached diagonally, most of the securely attached crews weather this perilous adventure without mishap, but one racer is thrown free when his boat dangerously capsizes.

Ice Fishing: The scene for this sport is a lake partly surrounded by a dark forest. White snow lies deep on the slopes of the bank. A square shack on runners, constructed from a packing box, shelters some of the anglers. This building and some of the sportsmen are placed upon a sheet of cellophane pulled by strings so that it looks as if the shack is being hauled by them to another spot. Some piscators stand; others sit on small wooden boxes as they hug a cheerful crackling fire, built of twigs and paper; still others kneel as they make small fires in tin cans. Several fishermen are shown with axes in their hands as they chop openings in the ice. At the edge of the holes, lines are attached to tip-ups made of wire and wood. Tiny red flags fastened to the tip-ups signal the men. Their arms are pulled up to land their catches of fish, which are plastic novelties available at dime stores.

Tobogganing: The toboggan chute, with its ice trough, consists of a high sloping wooden trestle, similar to the kind used in the construction of a high ski jump. On the top is a platform from which the tobaggans start their whizzing downward flight to the natural slope of ground which begins at the lower end of the trestle. On one of the toboggans, the first passenger is seated in cross-legged tailor fashion, while those behind sit astride, and the last man squats sidewise so he can steer, one foot dragging behind for a rudder. On another vehicle the riders lie flat on top of each other in "shingle" fashion, the last person atop doing the steering.

Skating Contest: Using a mirror, slightly sprinkled with salt, this colorful event is filmed indoors so that unusual lighting effects, such as color and spot lighting can be carried out. Costumed in skating tights, ballet skirts, embroidered peasant costumes and other attractive attire, performers with hidden wires attached to them are pulled backward and pushed forward in serpentine patterns. If filmed in stop motion and animated some can execute figure 3's and 8's; others do toe, split and ballet jumps. A versatile star, with a thread fastened to her head and then twisted, can be made to do sit spins, cross foot spins or an arabesque spin when she is released on the rink. Couples, sewn together, perform in similar fashion, and precision choruses glide over the ice in unison as a finale for this event.

Sculpturing a Snowman: This scene shows a boy and girl, clad in winter togs, molding balls for a snowman, a large one for a base and smaller ones for the torso and head. These spheres, made of moist cotton coated with salt, are rolled away from the hands of the children by pulling on the threads attached to them. The snowman's appendages are carried in their arms. Bare patches remain on the ground to show that the snow has been removed. Next the children are shown reaching up to secure charcoal eyes, nose and mouth for features, adding a pipe, and then standing aside to approve the results. One of the youngsters adorns the snowman's head with a tall, black stovepipe hat fashioned of stiff paper; and the other one hangs on to the end of a red, fringed, wool scarf. The boy places a broom, manufactured from a lollipop stick and straw, over the militant snowman's shoulder. The sculptured figure is then shown complete in all his glory until a raging blizzard is created by releasing artificial snow and having an

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Information Please . . .

• *Continued from Page 686*

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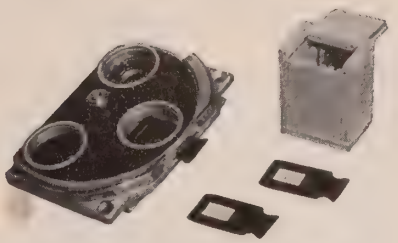
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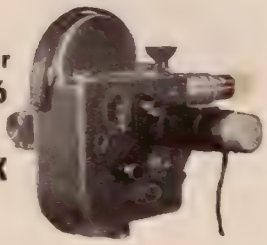
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★★★ **ZOOLOGICAL GARDENS**, 400 ft. 16mm. Kodachrome by Kenneth P. Smith, Huntington Woods, Michigan, is a fine pictorial record of a zoo and its denizens. In spite of the unsteady camera, the photography is otherwise excellent, notable for its fine composition and good focus and exposure in every shot. The picture also was thoughtfully photographed to attain the maximum continuity. Camera used was a Filmo 70-D with 1" f/1.9 Lumax lens, plus a four-inch Dahlmeyer f/4 telephoto.

★

★★★ **MONEY TO BOOT**, 800 ft. 16mm. Ansco Color by Fresno Movie Club, Fresno, Calif., is a thoughtfully-made story film by a promising group of very serious movie makers. The story concerns a widower and his small son who are having trouble making ends meet. The father decides to send his boy off to a school until he can again find work and earn enough money to support him. He finds a job as ditch digger and while waiting to start, falls asleep and dreams he digs and finds gold. When he awakens he falls into a nearby pond and in the furor that follows comes out of the water with an old boot. Turning it upside down, it showers a wealth of gold coins before him. Picture was made by several cameramen, involving use of several cameras. The editing and titling is exceptionally good.

★

★★ **THE PAPER DOLL**, 300 ft. 16mm. Kodachrome, is a club production by members of the Amateur Movie Society of Milwaukee and directed by Norville Schield. A rather mediocre story pictures a man who falls asleep after "building" and eating a typical "Dagwood" multi-layer sandwich and dreams that a paper doll comes to life before him. Photography, editing and titling are very well done but the picture suffers from inadequate story.

★★ **EASTER, 1947**, 400 ft. 16mm. Kodachrome, by Richard H. Graham, Hollywood, is a typical record film of a family gathering in the patio of filmer's home on Easter. The novel titling sustains interest and gives the picture the necessary continuity. Photography is very good. Camera used was an Eastman 16mm. magazine.

★

★ **DEW DROP COMICS**, 200 ft. 8mm. Kodachrome, by L. W. Pratt, Scranton, Pa., is a hodge-podge of shots of a gathering of people in a bar or tavern, something that was not identified. Without rhyme or reason, film obviously was intended only as a record of the gathering, without any effort to develop continuity. Picture was filmed with a Revere 8mm. camera.

★

★★★ **IT'S V-E DAY!** 125 ft. 8mm. Kodachrome with narration and music on records, is a camera record of V-E Day in New York which includes many interesting intimate shots of notables and celebrities in speeches and song. Photography is generally good except for some under-exposure and unsteady camera, excusable considering the conditions encountered in filming the subject. Camera used was Eastman Kodak model 60 with regular f/1.9 lens.

★

★★★ **GREEN GOLD**, 200 ft. 8mm. Kodachrome by Mildred Caldwell, Long Beach, Calif., is a documentary picturing the industry of raising alfalfa seed for market. Camera covers subject well, but photography suffers from lack of tripod use and an unsharp lens. Editing and titling are both well done. Camera used was a Bell & Howell 8mm. Aristocrat.

★

★★ **CANADIAN VACATION, 1947**, 400 ft. 16mm. Kodachrome by H. A. Leisy, Portland, Oregon, is a general record of a motor trip to Canada, marred by bad exposure and inferior color rendition. The latter may be due to quality of lens or to the processing. Camera used was an Eastman. Model not stated.

Contest winners will be announced publicly in the December issue. So numerous were last-minute entries this year, and so lengthy were many, that HOME MOVIES' judges were hard put to complete judging of all films in time to enable us to print results in this issue.



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Movie Club News . . .

• *Continued from Page 714*

azine Magic from the Princeton Film Center; a film by Bert Seckendorf; and another by Mrs. Seckendorf.

★

LONG ISLAND—The Amateur Movie Makers of Queens held their first meeting at 108-10A Liberty Avenue, Richmond Hill, on Wednesday evening, October 8. Temporary officers are: President—Robert Coleman, Hollis, L. I.; Vice-President—Henry Beck, Long Island City; Secretary-Treasurer—Harry Jampol, Richmond Hill, L. I.; Technical Directors — Harry Jampol, Richmond Hill, and William A. Wolff, Flushing, L. I.

Meetings will be held every second and fourth Wednesday at the above address, at 8:30 p.m. All amateur 8mm. and 16mm. fans interested in joining this organization should contact Mr. Jampol at the above address or attend the next meeting.

★

ISLE OF WIGHT Amateur Cine Society has completed its club production, "Isle of Wight Calves," and has expressed a desire to show it to some of the amateur cine clubs in the U.S. Interested club secretaries should write to L. W. Jennings, Secy., 6 Clarence Road, Newport, Isle of Wight, England.

★

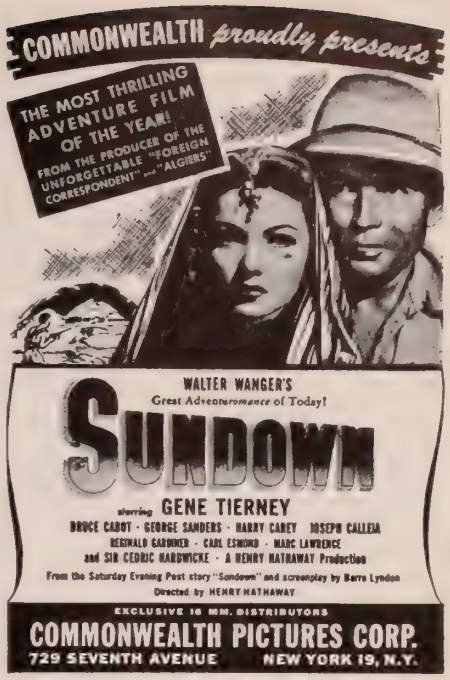
PORTLAND Cine Club, Portland, Ore., had Quincy Munzel from the local Eastman Kodak store as guest speaker at its last meeting, who presented an interesting discussion and blackboard demonstration of the techniques of good editing and titling. In spite of heavy rain, some 35 members turned out and laid plans for greater club activity in ensuing months, including group workshop programs and discussion panels.

★

KANSAS CITY Amateur Movie Makers, during past year, have sponsored a number of special film contests, spaced at intervals of two months. Each contest followed a prescribed theme, viz.: Winter, Christmas, Springtime, The Zoo, A Hobby, etc. Length of films was limited to 200 feet for 16mm. and 100 feet for 8mm. Winners of club's 1947 Annual Film Contest will be announced on November 23rd and winning films screened at the William Rockhill Nelson Gallery of Art.

★

OKLAHOMA CITY—The Movie Makers' Club of Oklahoma City held annual election of officers September 30th in the Skirvin Hotel at which time H. Glasgow was re-elected president. Other new officers are: Lee White, vice-president; Eugene Heflin, secretary-treasurer, and Mrs. Hugh Turney, reporting secretary.



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an apology . . .
● In last month's issue of Home Movies our ad appeared listing Morse developing tanks at a special price. This ad appeared through an oversight, as we were completely sold out on this item—a tribute to the pulling power of Home Movies—and a tribute to its readers who recognized a real bargain. We hope this error caused you no inconvenience.
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Featuring Lee Bush (Blonde) and Virginia Bates (Brunette)
These two beauties will not only catch your eye but will hold it. You'll not want to take your eye off of them and when you do you'll have lingering visions of a tantalizing blonde and a shapely brunette.

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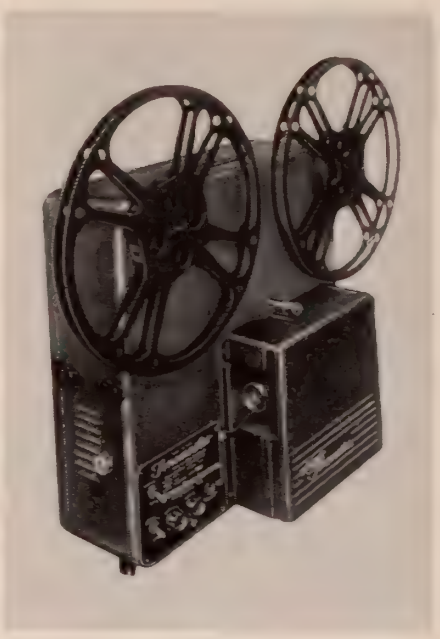
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New of What's New . . .

• *Continued from Page 682*

sures more presentable pictures on the screen. Company has just issued an attractively illustrated brochure giving examples of the various types of titles offered, plus two samples. Complete price list is included. Copy is available free for the asking.



Universal Sound Projector

The Tonemaster, new 16mm. sound projector that will probably retail at $350.00, marks Universal Camera Company's initial entry in the 16mm. field with a compact, lightweight all-in-one unit projector with the speaker in the carrying case cover.

Other features are: automatic rewind, heavy-duty amplifier, 2,000-foot reel capacity, 1,000-watt lamp, flicker-free projection, dynamic eight-inch speaker, microphone and record player plug-in, silent or sound, color-corrected F:1.6 and two-inch lens, simplified threading lamp, self-locking film gate, self-automatic tilting device, grouped controls, and all aluminum with all running parts enclosed.

Peerless Catalog

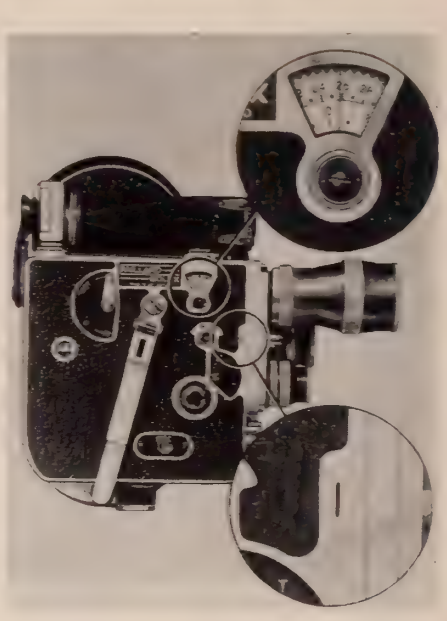
An interesting development in the mail order activities of Peerless Camera Stores, New York, is shown in their new 1948 Photographic Equipment and Accessories Catalog. More products—4,333 to be exact—are presented in this book than in any photographic catalog heretofore published. This is accomplished within the 100 rotogravured pages of the book, covers of which are in three colors.

Helpful factual photo data on movies and stills are highlighted throughout. In fact, a special type face has been used on all the informative articles to permit their quick identification. A copy of the Peerless 1948 Catalog may be obtained by writing to Peerless Camera Stores, Dept. M. O. 138 East 44th St., New York 17, N. Y.

Bolex Improvements

New models of the Bolex H-16 and H-8 motion picture cameras now feature a built-in frame counter and calibrated film plane, according to American Bolex Co., Inc., 521 Fifth Avenue, New York 17, N. Y. Heretofore the frame counter has been available as an accessory on older models of Bolex cameras and is still available on that basis. (See top insert, photo below.)

The Bolex frame counter has two dials, one registering each frame up to 50, the second counting the hundreds of frames up to 1000 on the H-16, 2000 on the H-8. This counter is independent of the footage dial which indicates total footage of film exposed. Either frame counter dial may be independently reset at any time.



The calibrated film plane (lower insert in photo) is extremely useful in close-up work. The calibration mark, on the right side of the body, provides a point from which accurate focusing measurements may be made. Since all Type C lens mounts are calibrated from the film plane, any lens in this type mount can be instantly checked.

DeJur Meter

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some jewel-type case. Covered in beautiful leather over a hard convex surface, the inside of the new case has a top of cream-colored satin and a luxurious maroon plush lining with a draped cavity into which the meter fits snugly. Many stores that have already received shipments of the meter and case, which is supplied at no extra charge, have expressed enthusiastic appreciation of its value as a Yule gift suggestion. The meter retails for $32.50 and is said to be the only fully automatic exposure meter on the market with a life-time guarantee.



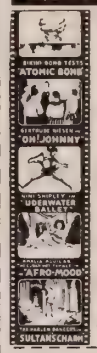
Auricon Pro Sound Camera

The Auricon Division of Berndt-Bach, Inc., announces the "Auricon-Pro" 16mm. camera for 16mm. sound-on-film pictures. It is a single-system sound camera that will also run in synchronism with double-system sound-on-film recording equipment.

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• *Continued on Page 742*

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● SHOTGUNS, TARGET PISTOLS AND RIFLES accepted in trade on cameras, projectors, screens, editors, and everything photographic. If you have equipment of this type to trade in or if you wish to trade in your present photographic equipment toward new merchandise soon to be received, you will find our present allowances more than liberal. Write, describing your equipment and we will quote our allowances by return mail. NATIONAL CAMERA EXCHANGE, 86 So. 6th St., Minneapolis 2, Minn.

Classified Ads --- cont'd.

WANTED

● CASH for 16mm. Sound Films, Libraries, Projectors, etc. Sound Films, Home Movie Equipment bought, sold, exchanged. Bargains only. C. H. ROBINSON, 13121 Osborne St., Pacoima, California.

● PROJECTION reels, 8mm. We allow (in trade) 4c for 50' and 2½c for 30' sizes and refund postage. Ask for Deluxe 40-page 1947 catalog! ESO-S, 828-E West 39th, Kansas City 2, Missouri.

● WANT BOLEX H-8 to trade for Revere 88. Fraflex and Welta 35mm. plus numerous accessories and cases. IRVING BAER, 1294 Medford, Topeka, Kansas.

● CASH for 16mm. films and equipment. Your list appreciated. ROBERT SALMON, 3558 So. 11th East, Salt Lake City, Utah.

● WANTED—Used equipment. Bargain list on request. PETERS, 41-B South 4th St., Allentown, Pa.

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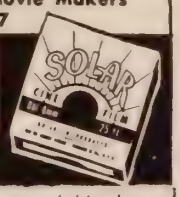
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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of HOME MOVIES, published monthly at Los Angeles, California, for October 1, 1947.
State of California,
County of Los Angeles, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Charles J. Ver Halen, Sr., who, having been duly sworn according to law, deposes and says that he is the Publisher of the Home Movies and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Charles J. Ver Halen, Sr., 9014 Larke Ellen Circle, Los Angeles; Editor, Arthur E. Gavin, 2230 E. Glenoaks Blvd., Glendale, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Charles J. Ver Halen, Sr., 9014 Larke Ellen Circle, Los Angeles 35, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

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CHARLES J. VER HALEN, SR.
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Sworn to and subscribed before me this 29th day of September, 1947.

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JOHN F. LYNN.
(My commission expires June 26th, 1950.)



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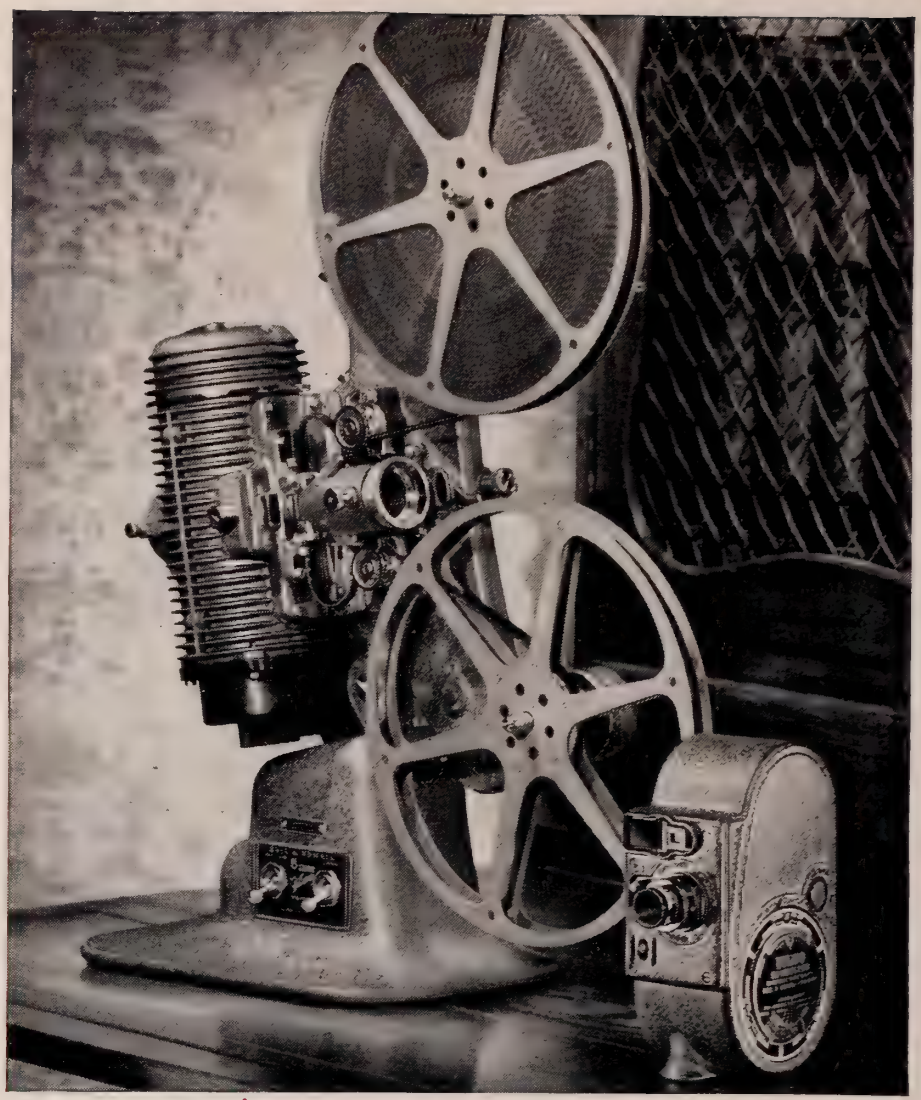
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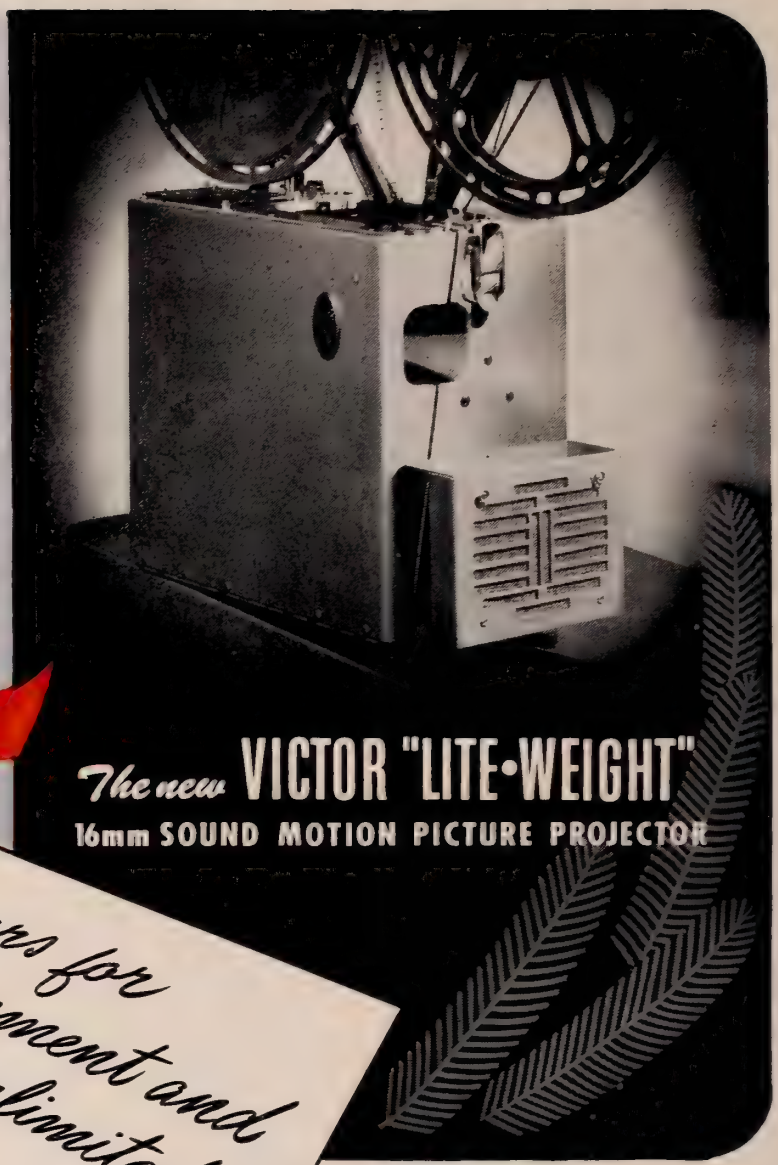
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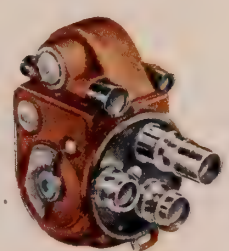
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home MOVIES

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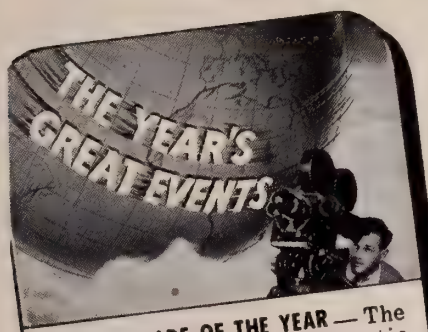
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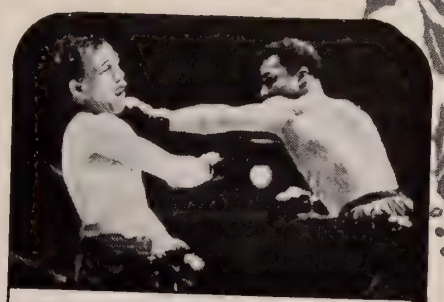
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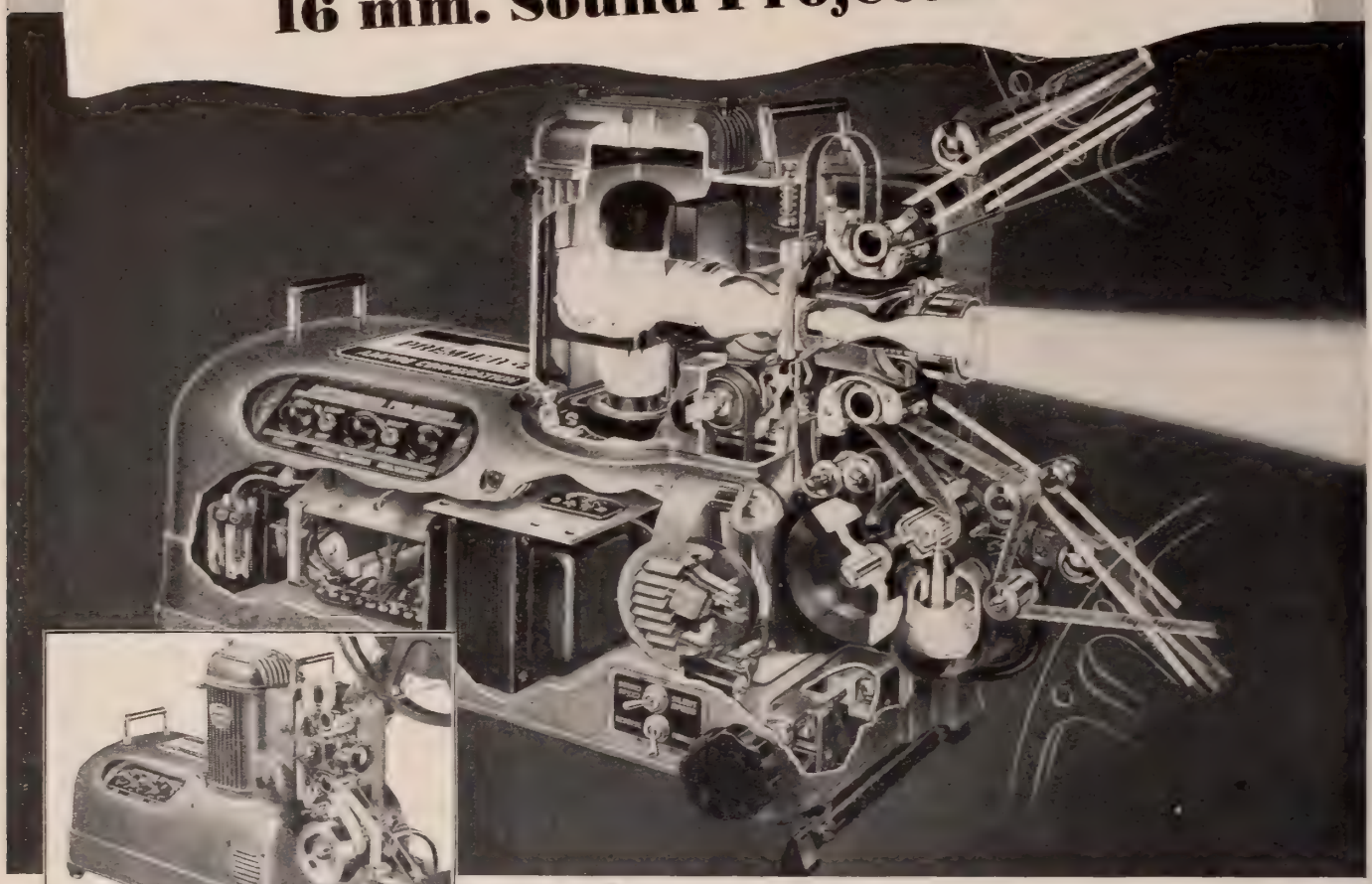
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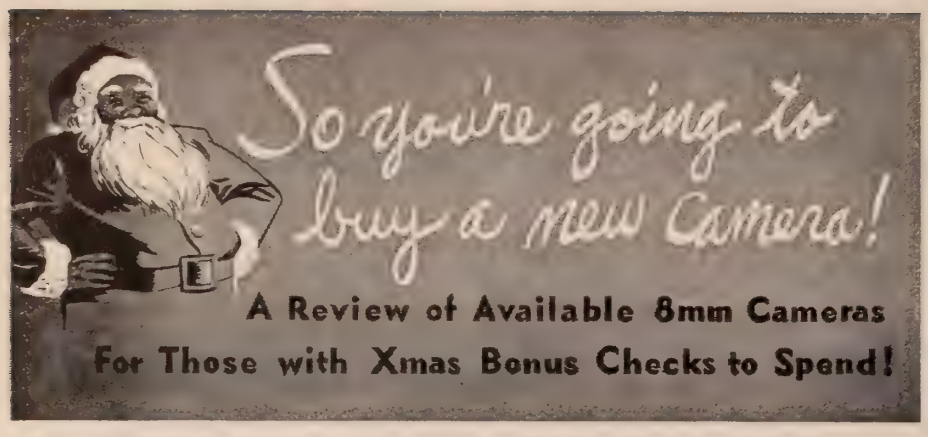
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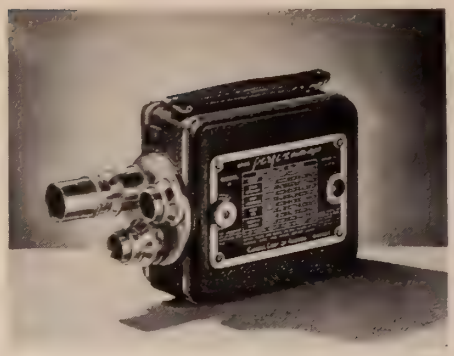


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SPEEDS: 8, 16, 24, 32 and 64 f.p.s.
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FEATURES: magazine loading; 3-lens rotary turret; built-in compensating viewfinder; built-in exposure guide; visible footage indicator; lenses interchangeable.
PRICE: with f/2.5 lens, $99.50; with f/1.9 lens $133.50.



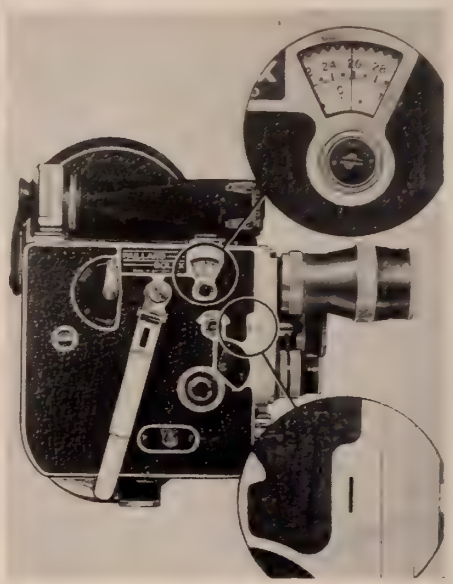
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LENS: 12½mm. f/2.5 universal focus.
SPEEDS: 16, 32, 48, and 64 f.p.s., plus single frame.
FILM LOAD: 50 ft. double 8mm. spools.
FINISH: die-cast aluminum case, bronze crackle finish.
FEATURES: 3-lens rotary turret; matching viewfinders; positive viewfinder; critical focuser optional; runs 5 ft. of film per winding; built-in exposure calculator; lenses interchangeable.
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LENS: Kern-Paillard Switar ½" f/1.5, foc. mount.
SPEEDS: 8, 16, 24, 32, and 64 f.p.s., plus single frame.
FILM LOAD: 25, 50 or 100 ft. spools of double-8mm. film.
FINISH: black pebble grain with polished nickle trim.
FEATURES: visible-audible footage indicator; frame counter; single frame and windback crank; compensating telescopic viewfinder; reflex focuser; start button lock; three lens rotary turret.
PRICE: $282.50, without lens, incl. tax; f/1.5 lens $160.42, incl. tax.



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LENSES: Filmocoted ½" f/1.9 and 1½" f/3.5.
SPEEDS: 16, 24, 32, 48 and 64 f.p.s., plus single frame.
FILM LOAD: standard 8mm. magazines.
FINISH: die-cast aluminum construction; 2" x 3½" x 5" in size; brown pebble grain finish, chrome trim.
FEATURES: finger tip film magazine ejector; runs 9 ft. film per winding; single frame release; constant speed governor; visible and audible footage indicator; handy carrying cord; visible film end indicator; built-in exposure calculator.
PRICE: with 2 lenses and finders, $296.22, incl. tax.



FILMO SPORSTER

LENS: 12½mm. f/2.5 univ. focus.
SPEEDS: 16, 32, 48 and 64 f.p.s., plus single frame.
FILM LOAD: 50 ft. dbl. 8mm. spool.
FINISH: die-cast construction, bronze pebble finish.
FEATURES: weighs but 24 ozs.; runs 5 ft. film per winding; built-in exposure calculator; lenses interchangeable.
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• *Continued on Page 755*



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You bank a group of flood lamps around your subject. Turn them on. And almost immediately your subject begins to wriggle, squint, complain, "Those lights—do they have to be that bright?"

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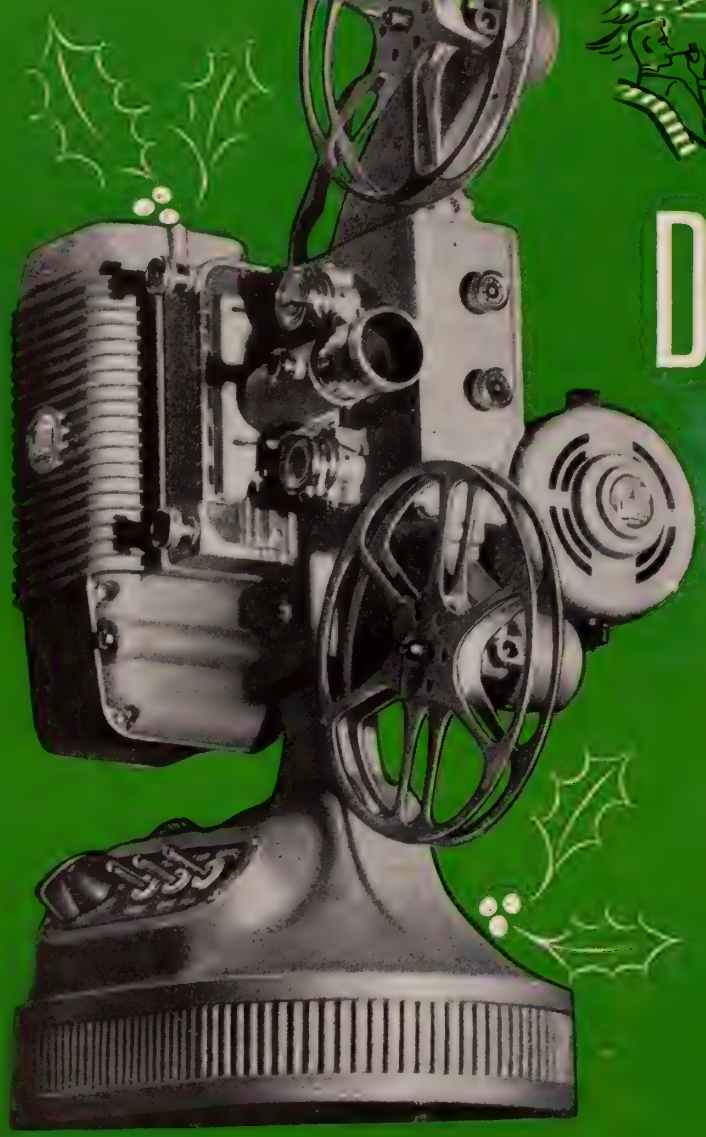
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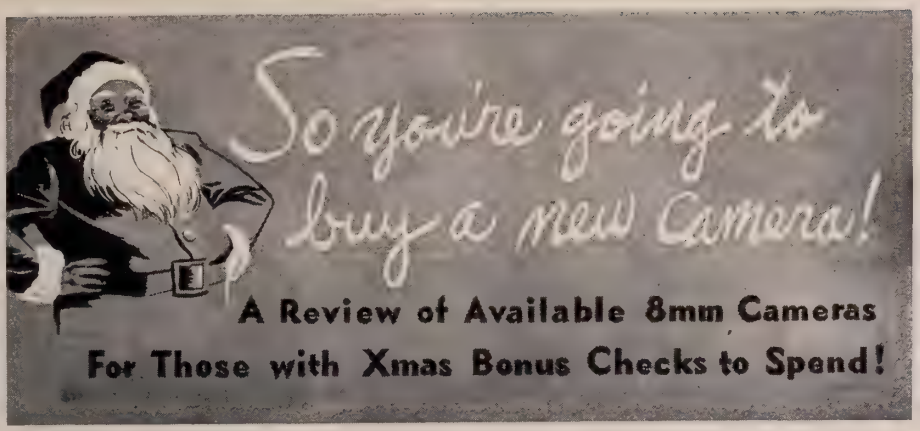
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• *Continued from Page 752*



CINE-KODAK MAGAZINE-8

LENS: Lumenized Eastman f/1.9 lens, focusing mount.

SPEEDS: 16, 24, 32 and 64 f.p.s.

FILM LOAD: standard 8mm. magazines.

FINISH: black pebble grain leather, satin chrome trim.

FEATURES: built-in direct viewfinder; footage indicator; universal exposure guide; lenses interchangeable.

PRICE: $145.83 incl. excise tax.



CINE-KODAK EIGHT-25

LENS: Eastman fixed focus Lumenized f/2.7.

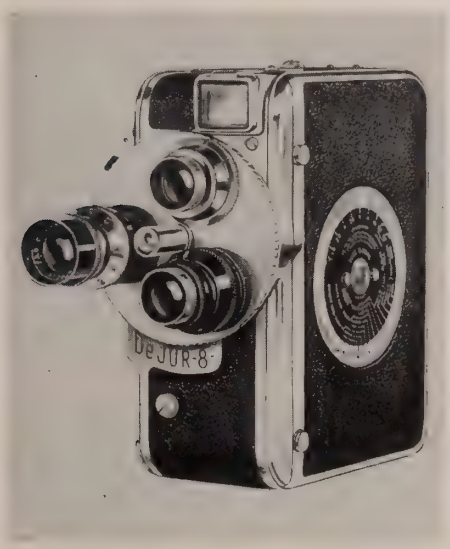
SPEEDS: 16 f.p.s. only.

FILM LOAD: 50 ft double 8mm. spools.

FINISH: black pebble grain leather, satin chrome finish.

FEATURES: automatic footage indicator; eye-level finder; Universal exposure guide.

PRICE: $64.17 incl. excise tax.



DeJUR

LENS: Wollensak ½" f/2.5 or f/1.9, coated, focusing.

SPEEDS: 12, 16, 32, 64 f.p.s.

FILM LOAD: standard 8mm. magazines.

FINISH: case die-cast aluminum; black pebble grain Morocco leather finish with bright trim.

FEATURES: built-in fading device; built-in exposure calculator; runs 7 ft. of film at one winding; adjustable viewfinder; 3-lens rotary turret.

PRICE: with f/2.5 lens, about $140.00; with f/1.9 lens, about $170.00. Available about January 1, 1948.



BOLEX L-8

LENS: Kern Yvar ½" f/2.8, coated, focusing.

SPEEDS: 12, 16, 24, and 32 f.p.s. (Also available with 16 f.p.s. only).

FILM LOAD: 50 ft. dbl. 8mm. spools.

FINISH: Black pebble grain leather, bright nickle trim.

FEATURES: visible footage counter; adjustable viewfinder; exposure guide; lenses interchangeable.

PRICE: 4-speed model, about $152.55; 16 f.p.s. model, about $125.00, incl. tax.

• *Continued on Page 788*

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TIMELY TITLES

By EDMUND TURNER

★ HERE are main titles for your 1947 Christmas movie. For Kodachorme, you may add color to the text and decorations with water colors or crayon. Especially designed for use with typewriter titlers, titles should be photographed at a distance of eight inches. Most cameras will require an auxiliary lens for this limited shooting range. This should be five diopter and placed close to camera lens.













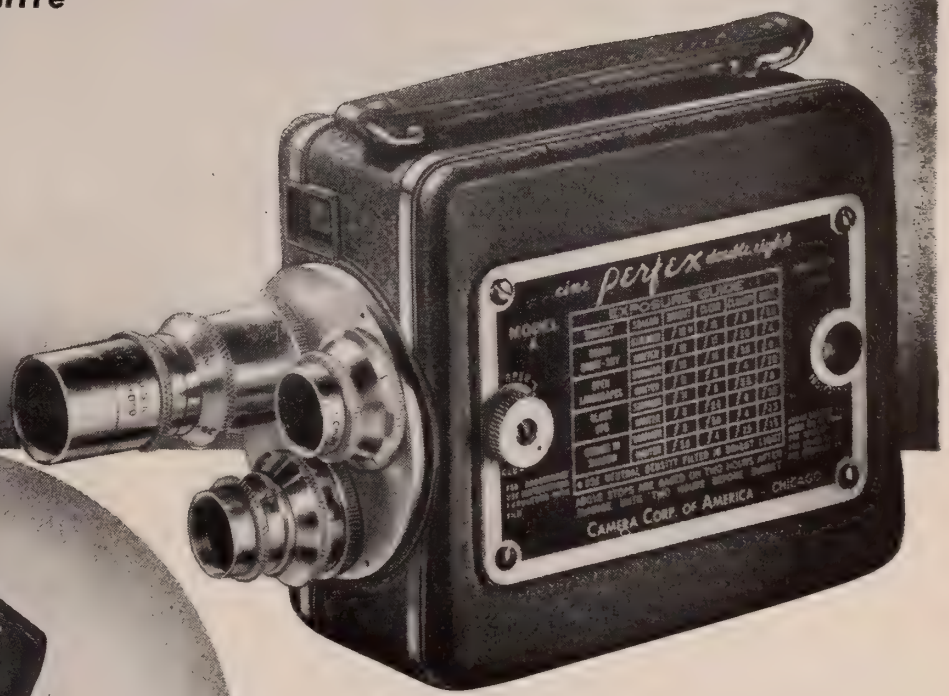


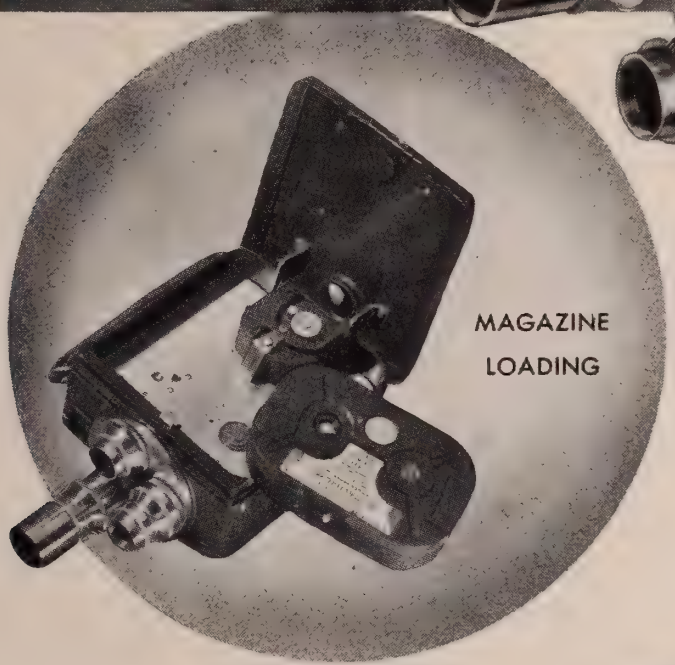
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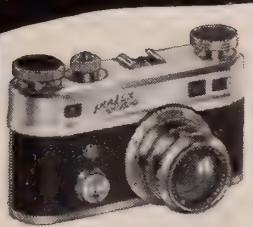


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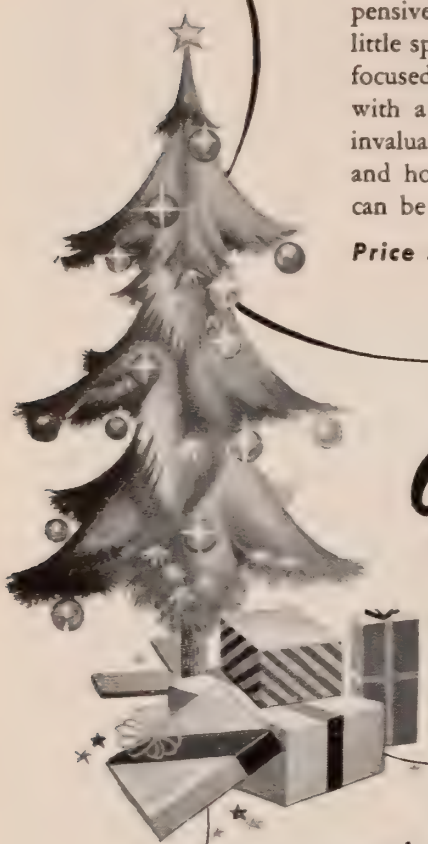
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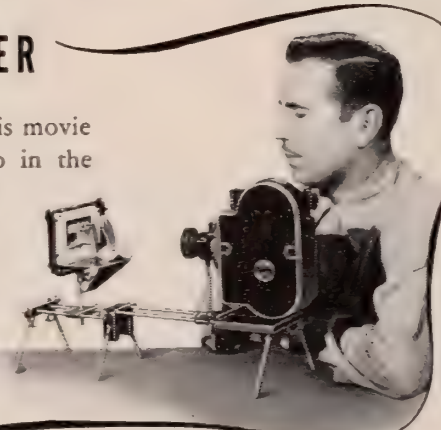
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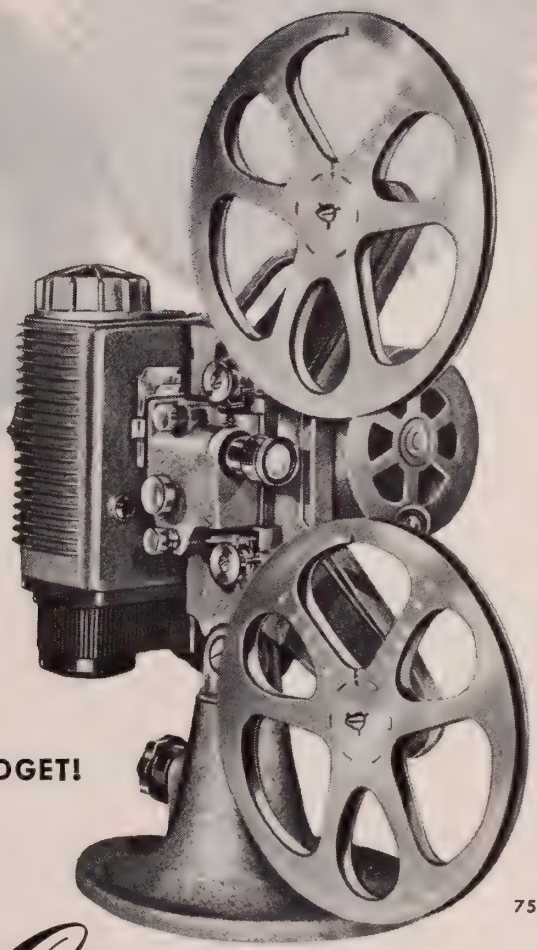
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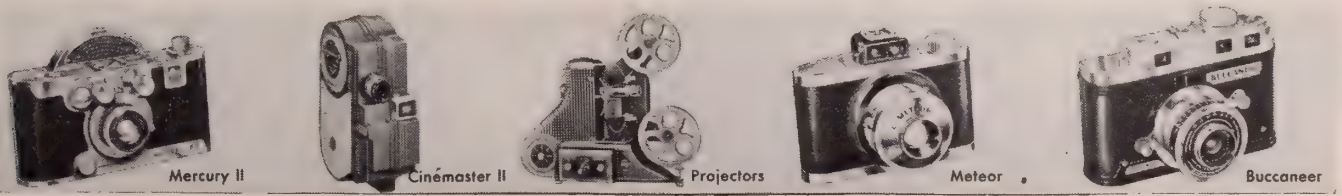
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AVAILABLE LENSES FOR BOLEX H-8

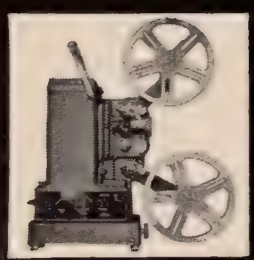
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CARL THOMSEN, Los Angeles, whose 16mm. Kodachrome picture, "Rambling Through British Columbia," won for him the Ver Halen Trophy, top award in Home Movies' 1947 Contest.

HOME
194

FROM among 262 movie amateurs entering films in Home Movies 1947 Annual Amateur Contest, 37 have been awarded a total of 40 trophies and Honorable Mention Certificates. This year's competition was marked by the greatest number of films submitted in any Home Movies' annual contest. It saw an unprecedented number of 1,200, 1,600, and 2,000 foot 16mm. films; 12 entries with sound on film; and for the first time, the number of 16mm. films entered equalled the eights. In other years, the eights invariably outnumbered the sixteens two to one.

Following the classification pattern set last year, the 1947 contest was divided into four groups: Scenario Films, Family Films, Documentary and Travel Films, and the Special Class for movies with sound on film. In addition, recognition in the form of special trophies has been given for achievement in photography, editing and titling.

Among the twelve trophy-winning films, of which three were sound, nine were 16mm. and three were 8mm. Among the 25 pictures receiving Honorable Mention certificates, 19 were 16mm. and 6 were 8mm. Of the 12



THE FAMED "Peace Arch" symbolizing 100 years of peace between Canada and America — a scene from opening sequence of "Rambling Through British Columbia," Carl Thomsen's prize film.

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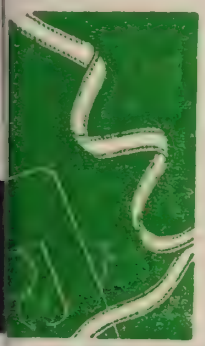
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MOVIES' CONTEST WINNERS

trophy-winners, 9 were in color, and 3 in black and white. Of the Honorable Mention winners, 19 were Kodachrome, 1 Ansco Color, and 5 black and white.

This year marks advent of the Ver Halen Trophy as Grand Prize award for the best picture submitted in contest, regardless of class. Sponsored by Charles J. VerHalen, publisher of Home Movies and a cine enthusiast since appearance of the first 16mm. movie camera, replicas of the trophy also will be awarded each year hereafter to the amateur submitting the best 8mm. or 16mm. motion picture.

Carl Thomsen, member of Los Angeles Cinema Club, receives the Ver Halen Trophy this year for his 2000 ft. 16mm. Kodachrome documentary, *Rambling Through British Columbia.* Marked by superlative photography and excellent titling, these achievements also won for Mr. Thomsen the special trophies for photography and titling. The film documents just about all the important points of interest in Canada's rich and beautiful British Columbia province, and culminates in one of the

• *Continued on Next Page*



CHARLES J. ROSS, Glendale, Calif., winner of 1st award, Scenario Class, for his 350-ft. 16mm. Kodachrome picture, "Trapper."



JOHN L. YOUNG, JR., Los Angeles, winner of 1st award, Family Films Class, for his 240-ft. 16mm. Kodachrome picture, "What Fun On Balboa Island."



ROBERT C. DAVIS, Kansas City, Mo., winner of 1st award, Documentary Films Class, for his 650-ft. 16mm. Kodachrome picture, "Interlude in Iceland."



LARRY FRISCH (right) and MARIO MERCADO, Darien, Conn., winners of 1st award, Special Class, for their co-produced 360-ft. 16mm. Kodachrome picture with sound on film, "My School."



TRAPPER, 1st award, Scenario Films Class, by Charles J. Ross, Glendale, Calif.



THE FLEET'S IN, 2nd award Scenario Films Class, by Victor Duncan, Dallas, Tex.



THROUGH THE VALLEY, 3rd award, Scenario Films Class, by Harry Atwood, Ajo, Arizona.



WHAT FUN ON BALBOA ISLAND, 1st award, Family Films Class, by John L. Young, Los Angeles, Calif.



A LETTER TO GRANDMA, 2nd award, Family Films Class, by John C. Sherrard, Kansas City, Mo.



SHOWING UP FATHER, 3rd award, Family Films Class, by O. L. Tapp, Salt Lake City, Utah.

most impressive and informative sequences picturing the annual salmon run.

The filming of this picture is another story in itself—one which we have prevailed upon Carl Thomsen to write for a future issue of Home Movies. Thomsen has expended countless trips into the Northwest, no little disappointment, and considerable Kodachrome footage in order to accomplish what virtually became his life's work. That it is a motion picture masterpiece cannot be denied.

Thomsen used a Cine-Kodak Special camera and Kodachrome film. His titles were printed by letterpress, photographed, and superimposed over beautiful hand painted art backgrounds. Highly proficient lap-dissolves are a highlight of the titling.

Trophy winners in the class groups are as follows:

Scenario Class

1st award: *Trapper*, 350 ft. 16mm. Kodachrome, by Charles J. Ross, Los Angeles, Calif.

2nd award: *The Fleet's In*, 350 ft. 16mm. monochrome, by Victor Duncan, Dallas, Texas.

3rd award: *Through The Valley*, 275 ft. 8mm. Kodachrome, by Harry Atwood, Ajo, Arizona.

Family Films Class

1st award: *What Fun On Balboa Island!*—240 ft. 16mm. Kodachrome by John L. Young, Los Angeles, Calif.

2nd award: *A Letter To Grandma*, 800 ft. 16mm. Kodachrome, by John C. Sherrard, Kansas City, Mo.

3rd award: *Showing Up Father*, 200 ft. 8mm. Kodachrome, by O. L. Tapp, Salt Lake City, Utah.

Documentary and Travel Films Class

1st award: *Interlude In Iceland*, 650 ft. 16mm. Kodachrome, by Robert C. Davis, Kansas City, Mo.

2nd award: *Crazy Over Water*, 800 ft. 16mm. Kodachrome with narration on magnetic wire, by Frank W. Dibble, Chicago, Ill.

3rd award: *October's Bright Blue Weather*, 125 ft. 8mm. Kodachrome, by Stewart Derr, Detroit, Mich.

Special Class—Sound On Film

1st award: *My School*, 360 ft. 16mm. Kodachrome, by Larry Frisch and Mario Mercado, Darien, Conn.

2nd award: *Clarimond*, 1300 ft. 16mm. monochrome, by John E. Klopfer, San Francisco, Calif.

3rd award: *Mars*, 550 feet 16mm. monochrome, by Reginald McMahon, Passaic, N. J.

Honorable Mention

Bachelor's Doom, 650 ft. 16mm. Kodachrome with sound on film, by Roth G. Gordon, Vancouver, B. C., Canada.

Blue Sky, Small Fry, 300 ft. 8mm.

Kodachrome, by Terry Manos, Bronx, New York.

Bobby Soxer's Date, 50 ft. 8mm. Kodachrome, by Mrs. Dorothy Wilson, Los Angeles, Calif.

Came The Dawn, 400 ft. 16mm. Kodachrome, by George Kirstein, Parkchester, New York.

Closeups In Kodachrome, 100 ft. 8mm. Kodachrome, by William L. Lucas, Peoria, Illinois.

Dream With Music, 400 ft. 16mm. Kodachrome, by Oscar H. Horovitz, Newton, Mass.

Donnie's Date, 100 ft. 8mm. Kodachrome, by Mrs. James W. Baker, Roscoe, Calif.

Food For Thought, 800 ft. 16mm. Kodachrome, by Dr. C. O. Whitten, Bay City, Mich.

Gail Gets Going, 200 ft. 16mm. Kodachrome, by R. C. Denny, Fresno, Calif.

Gems Of The Adirondacks, 350 ft. 16mm. Kodachrome, by Joseph Wallikas, Culver City, Calif.

Hodge Podge, 275 ft. 16mm. monochrome, by Ralph Boice, Warsaw, Ind.

Keyboard Karnival, 380 ft. 16mm. monochrome, sound on film, by Wm. J. Bornmann, Philadelphia, Penna.

Kiddie Kapers, 400 ft. 16mm. Kodachrome, by Norville L. Schield, Milwaukee, Wisc.

Money To Boot, 800 ft. 16mm. Ansco Color, by Fresno Movie Club and R. C. Denny, Fresno, Calif.

Playmates, 400 ft. 16mm. Kodachrome, by Mrs. Warner Seely, Cleveland, Ohio.

San Lorenzo Village, 1200 ft. 16mm. Kodachrome, sound on film, by Nestor Barrett, San Jose, Calif.

Story Of Sister Mary, 600 ft. 16mm. monochrome, by M. G. Benitez, Forest Hill, N. Y.

Streetcar To Heaven, 800 ft. 16mm. Kodachrome, by Artuhr H. Smith, San Francisco, Calif.

Symphony Of The Seasons, 350 ft. 16mm. Kodachrome, sound on film, by Richard V. Thiriot, Salt Lake City, Utah.

Ten Minutes With Doc Davis, 250 ft. 16mm. monochrome, by Robert C. Davis, Kansas City, Mo.

The Egg And I, 175 ft. 8mm. Kodachrome, by Clifford Moser, Los Angeles, Calif.

The Locked Door, 100 ft. 8mm. Kodachrome, by Mr. and Mrs. Leslie Williams, Los Angeles, Calif.

The Sun Has Set, 190 ft. 16mm. Kodachrome, by Robert Saxton, Charlotte, N. C.

Whirlpool, 1600 ft. 16mm. monochrome and Kodachrome, sound on film, by Raymond Rohauer, Hollywood, Calif.

Yosemite On Two Wheels And Two Feet, 2000 ft. 16mm. Kodachrome, by Stanley Midgely, La Canada, Calif.

• *Continued on Page 795*



INTERLUDE IN ICELAND, first award, Documentary Films Class, by Robert C. Davis, Kansas City, Mo.



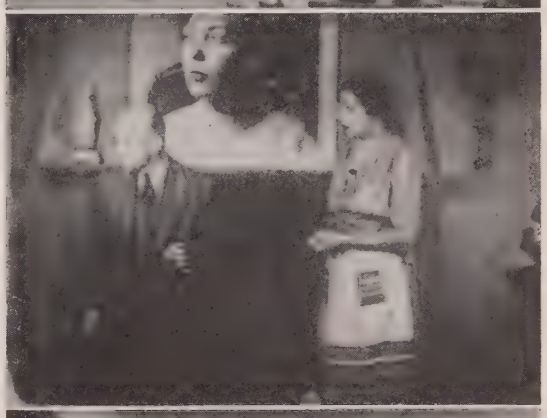
CRAZY OVER WATER, 2nd award, Documentary Films Class, by Frank W. Dibble, Chicago, Ill.



OCTOBER'S BRIGHT BLUE WEATHER, 3rd award, Documentary Films Class, by Stewart Derr, Detroit, Mich.



MY SCHOOL, 1st award, Special Class, by Larry Frisch and Mario Mercado, Darien Conn.



CLARIMOND, 2nd award, Special Class, by John E. Klopfer, San Francisco, Calif.



MARS, 3rd award, Special Class, by Reginald McMahon, Passaic, N. J.



● Two things make this a good Christmas shot: first, the ample lighting, both foreground and background, and second, the interesting close-up position from which it was made. Plan as many of your shots as possible in close-up, for these will tell your story of Christmas more adequately than long and medium shots, although a few of these are necessary.

PLANNING A CHRISTMAS MOVIE?

Here Are Continuity And Lighting Ideas To Help The Beginner Plan His First Christmas Movies

BY CURTIS RANDALL



YOU'LL want to make movies this Christmas, of course. Good ones, too—just as you want every aspect of the occasion to be at once pleasurable and memorable. The thing to do, then, with Christmas but a few weeks away, is to plot your holiday picture now.

Why not survey the picture possibilities in terms of continuity in the activities of your family and home, then plan a series of related shots that, when carefully edited, will net an interesting film that will still be good screen entertainment years hence.

What better theme for a Yuletide movie than Christmas at home—the pre-holiday preparation; hanging up stockings on Christmas eve; the children's discovery of the gift-laden tree the next morning; then the family feasting on turkey; drop-in visits of neighbors and friends; and the festive day concluded with singing of Christmas carols in the evening.

No serious movie amateur will be satisfied merely with shooting tree-and-present shots. The whole story of Christmas at home deserves a little build up, a climax, and an interesting ending. Perhaps your movie of Christmas will begin days, perhaps weeks, before Christmas, picturing the full gamut of holiday activities, then proceed with picturing activities Christmas eve, and concluding with events the following day.

Here is a check-off list of some of the activities you may wish to include when planning your movie of Christmas this year:

Pre-Christmas

Addressing envelopes for Christmas cards.
Children writing letters to Santa.
Window shopping and gift purchasing.
Gift wrapping and stowing away on closet shelves.
Choosing the Christmas tree.
Kitchen activities—pies, puddings, stuffing the turkey, etc.

Christmas Eve

The children hanging up stockings; being tucked in bed.
Mother reading "The Night Before Christmas" to children.
Family decorating Christmas tree.
Gifts being placed around tree.
Santa's arrival in person.

Christmas Day

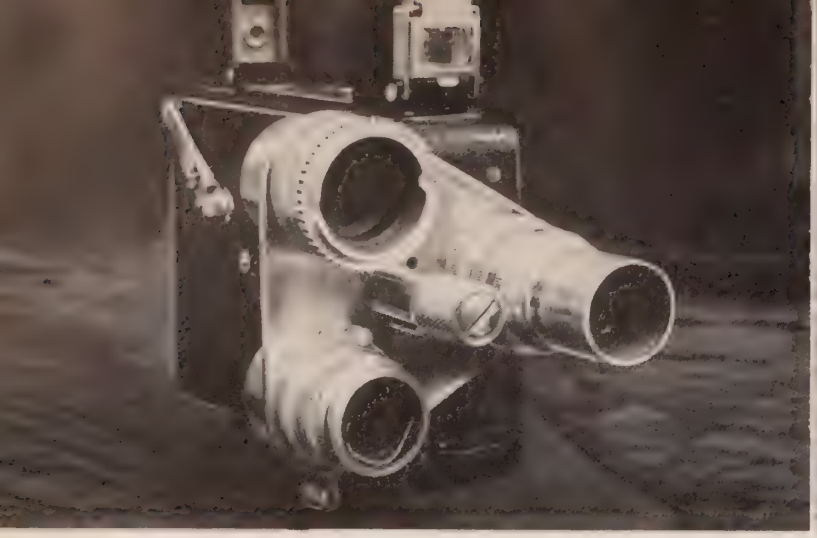
Closeups of kiddies' filled stockings above fireplace.
Children entering living room; reaction to their first sight of tree.
Opening presents and examining toys.
Playing with new bicycle or "trike" out of doors.
Christmas morning callers.

● *Continued on Page 789*

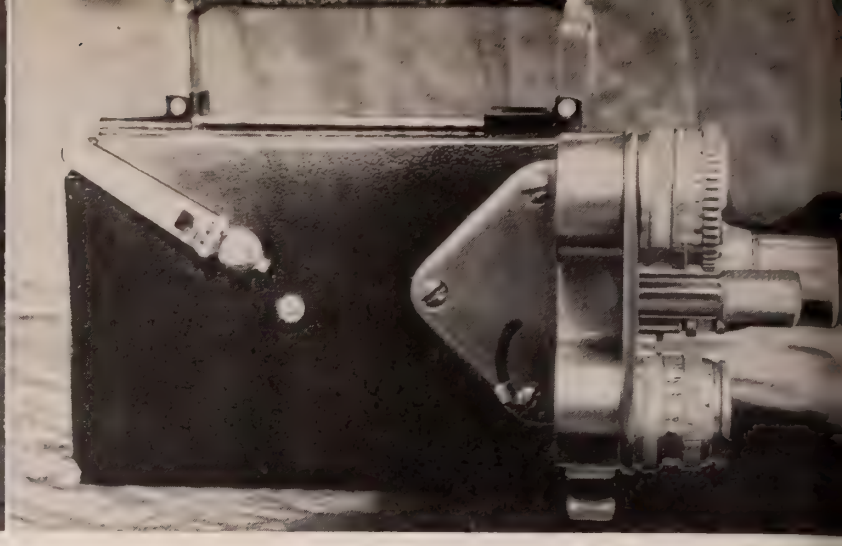
● Don't overlook featuring interesting toys in action close-ups. Plan to devote at least one good close-up shot to each member of family as gifts are unwrapped and examined.

HERE is an appropriate main title background for your Christmas movie. Water color or poster tints may be used to add necessary color where it is to be photographed with Kodochrome. Arrange title letters on photo, or on panel of glass or celluloid laid over photo, and shoot at distance of 30 inches, using 1 ¼ diopter auxiliary before camera lens. Photograph by "Dick" Whittington, Los Angeles.





● Front view of author's home made 3 lens rotary turret for the Cine-Kodak Magazine 16 which accommodates wide angle and telephoto lenses in addition to camera's regular one-inch lens. Note wide spacing of lenses which prevents any obstruction with field of view.



● Side view showing how bracket, holding turret, is mounted on side of camera. Note slot provided for starting button which replaces regular starting button, as shown in detail in Fig. 2 in diagrams on opposite page. Material used was polished stainless steel.

Turret For Cine-Kodak Magazine 16

Here Are Diagrams And Construction Details For Building A Rotary Turret For The Magazine Kodak To Take 3 Standard E-K Lenses

By HARVEY A. LEISY

THE THREE-LENS turret which I built for my Cine-Kodak Magazine 16 has proven itself a decided asset to this otherwise excellent 16mm. movie camera. The lenses used in conjunction with it are all Eastman: the 15mm. f/2.7 wide angle, the 1″ f/1.9 which is regular equipment for this camera, and the 3″ telephoto. This combination in a rotary turret has enabled me to get the utmost service from my camera.

Construction and installation of the turret is relatively easy for a qualified machinist or die maker. The job should definitely not be undertaken by anyone less skilled, for there are several steps which call for great care and accuracy which only the best machining equipment can provide. Others wishing a similar turret for their Magazine 16 cameras will find that any capable machinist, given the instructions and diagrams that follow here, can readily duplicate the job.

All parts of the turret are made of stainless steel, highly polished to match finish of the Eastman lenses and the camera trim. This turret has several advantages over the conventional factory-built jobs in that rotation of turret is accomplished by merely pulling out on pivoting spindle. The lenses quickly seat, or by blocking them so that the lens is extended as much as 5/16″ from the camera, it is possible to accomplish interesting filming of subjects in ultra-closeup.

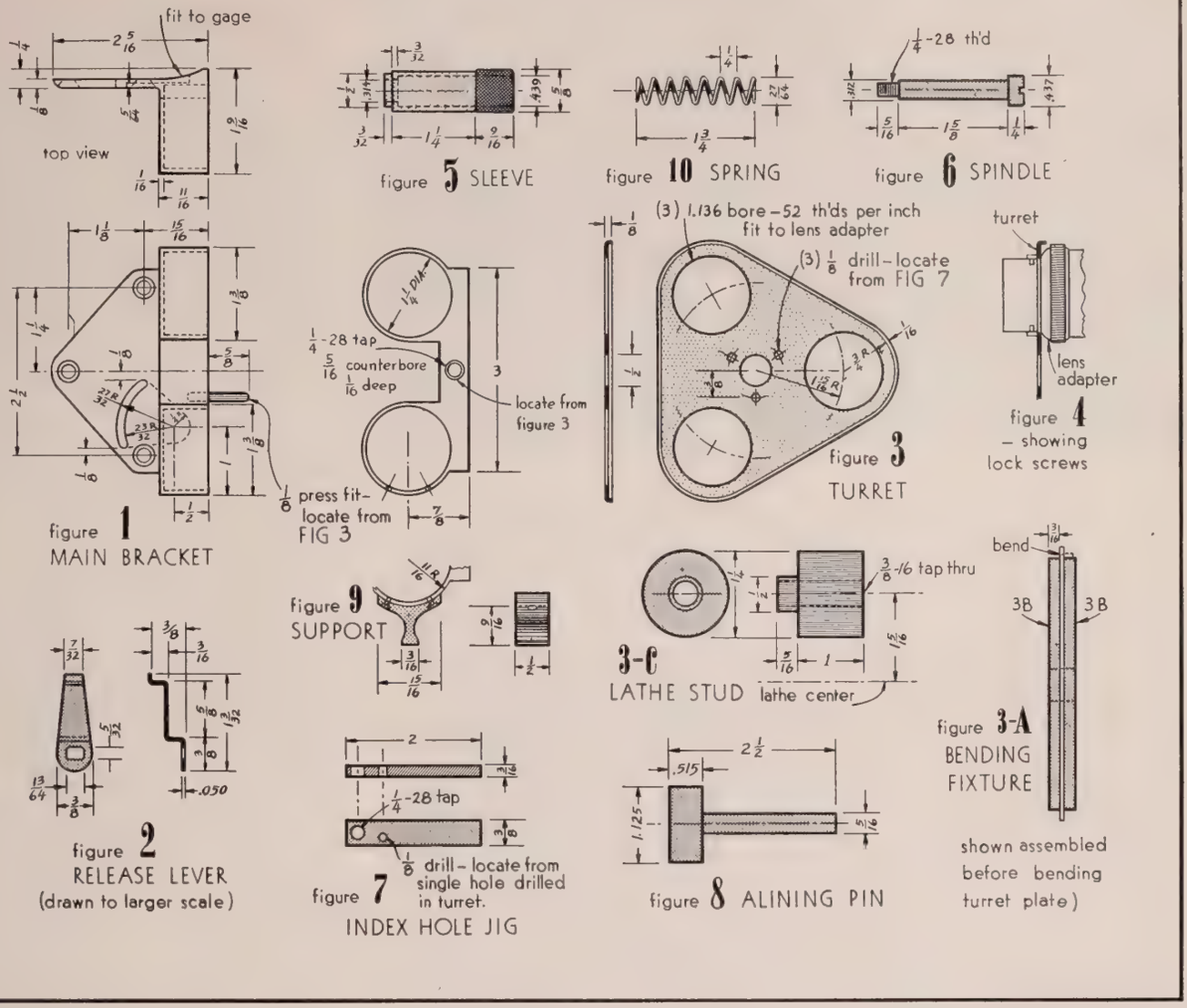
All of the essential parts are shown in detail in the diagrams on opposite page. Fig. 1 is the main bracket which is attached to the camera by means of three 8-32 x ¼ oval head nickled machine screws. This part should fit side of camera as snug as possible. Before attempting to shape it, first make a template of thin, lightweight metal (tin, zinc, etc.) to fit contour of the camera.

Bear in mind when making the front of this bracket that it must be square and exactly in line and flush with the aligning pin shoulder shown in Fig. 8. The two pockets having 1¼″ diameter holes are merely put there for protection of the two lenses not in use. The ⅛″ pin press-fitted into the bracket serves as a timing pin and holds the turret away from camera until lens to be used is in correct alignment with the recessed hole in the camera. Do not drill this hole until later as it must be located in assembling, as indicated in Fig. 3, after lens adaptors have been fastened in place on camera.

The next step is to prepare the turret plate, Fig. 3. Due to the limited clearance, this part must be kept to 1/16″ thickness. It becomes necessary, then, to add rigidity to this plate and this is done by bending or "rolling over" the edge. This requires making a bending fixture for this operation, as shown in Fig. 3-A. This consists of two metal plates slightly smaller in overall size than the turret plate.

In cutting the turret plate, use the ¾″ radii for the outside dimensions and draw tangent lines and cut out the plate according to pattern, as shown in Fig. 3. The outside dimension of plate will be 1/8″ greater than bending plates—allowing for a 1/16″ extension of plate all around, which is amount to be bent to form the strengthening rim. This is done by placing the three plates together as shown in Fig. 3-A. Line up parts carefully and clamp in a vise. Drill center hole to 31/64″ diameter and size it to ½″ with a reamer or drill. Put a short ½″ bolt through the center hole and draw it up tight. Now remove the other clamps, hold the assembly firmly in a vise and roll the edge of the turret plate over with careful even strokes of a hammer. Now remove the inside plate of the bending fixture, replace it with a washer and rebolt, and file the turned edge of the turret plate so that it is just 1/16″ in depth all around. After this operation, check the plate for flatness and correct any errors.

The next step is to drill and tap the holes that are to receive the lenses. The spacing between holes can vary as much as 1/64″, plus or minus, but the radii from center (that is, the 1 5/16″ dimension) must be the same on all holes. In order to accomplish this in the easiest way, turn up a stud on the lathe, as shown in Fig. 3-C. Bolt this to face of lathe plate with a 3/8″ x 3/4″ cap screw at a distance of 1 5/16″ from lathe center. Turn the screw up tightly



● Above are diagrams and dimensions of all parts necessary in construction of three-lens rotary turret pictured below and on opposite page. Making this turret is job for skilled machinist only as precision lathe work is involved in making all parts. However, almost any machinist can make and install turret, following details above. Slight alterations are necessary in hole dimensions for Turret (Fig. 3) where lenses other than Eastman's are used.

to prevent shifting, as this position must be maintained during the drilling of all three holes in the turret plate.

Back up the turret plate with one of the bending fixture plates (Fig. 3-A) and bolt the two to the stud Fig. 3-C. Center to layout, bore through both parts and thread for a close fit to adaptors. Incidentally, before completing this operation, remove the small lock-screws on flange of lens adaptors, and unscrew and discard the flanges as they will be replaced by the turret.

Both the Eastman wide angle and telephoto lenses have adaptors, making this operation comparatively simple; but the regular one-inch lens is constructed differently. Minus the adaptor found on the other two lenses, the lens flange must be turned down on the lathe and threaded to fit the turret. Obviously this is a delicate operation and must be executed with infinite care.

The author partially dismantled the one-inch lens on his camera, taking out the inner lens sleeve, at the same time noting carefully each step to insure accurate re-assembly. The outer sleeve is mounted and machined on 7/8″ plug previously turned on the lathe for first laying off and drilling only the lower hole, as shown in Fig. 3, then make a simple jig as shown in Fig. 7. Size of material used is not important. Drill and tap the 1/4″-No. 28 hole in bar, then place it on back of turret and screw in the spindle (Fig. 6). Index the position by holding this bar against side of the adaptor nearest the 1/8″ hole in turret, and drill this hole through the bar. Now swing this bar into same relation to each of the other two adaptors and repeat drilling procedure. This will result in all holes being drilled in relation to lens and center of turret.

For a definite lock and added strength, two 2-40 thread screws were put into each lens adaptor, as shown in

● *Continued on Page 786*



● Front view of turret, showing spacing of lenses which allows all three to remain mounted without obstructing field of view of taking lens.



● Cannes, on the French Riviera, where first annual International Amateur Film Festival was held in September. More than sixty 8mm. 9½mm. and 16mm. films were entered by amateurs of 12 nations. Pictures were judged by impressive jury of notables in the world of art, literature and science.

INTERNATIONAL AMATEUR FILM FESTIVAL

France, Originator of Sub-Standard Motion Pictures, Stages First International Competition for World's Movie Amateurs

By HENRI AGEL
Motion Picture Critic, Paris, France

MANY think of Cannes as a fabulous city on the French Riviera where the rich and the famous go each summer to see and be seen. To movie amateurs, however, Cannes takes on new importance as the site of the annual International Amateur Film Festival. Last September, just a week preceding the international festival for professional films, the first International Festival for amateur motion pictures was held. Sixty films, submitted by amateurs of 12 different nations, were screened during the 5-day festival.

Sponsored by the city of Cannes with the cooperation of the Ciné Club of Cannes, purpose of this international festival was to provide a meeting place of world movie amateurs and amateur films for comparison, evaluation and the receiving of suitable recognition resulting therefrom. The festival marks the first step toward providing something more than local recognition for those who pursue the art of amateur movie making in a serious way. Undoubtedly the event will set a pattern for other International festivals to be held in other countries.

Early last January, Cannes city officials met with officers of the Ciné Club of Cannes and formulated plans for the festival. Through the world press, notice was sent out to every country, inviting movie amateurs to participate. The festival, considered more than a contest, attracted the best in 8mm., 9½mm., 16mm., and 16mm. sound, and nearly 200 films were received and screened by the acceptance committee which selected the 60 films shown during the festival week. Closing date for entries was June 1st and you may be sure the acceptance committee had a busy time of it the following ten weeks, trying to decide the merits of all entries, and to classify them for showing.

The film showing was probably the most impressive public presentation of amateur films ever made anywhere. Exhibition of the films occupied five afternoons and evenings and was given in the beautiful theatre of hotel Martinez, a swank hostelry comparable to the Los Angeles Ambassador or the Roney Plaza in Miami. For projecting the 16mm. films with the finest theatrical quality befitting this fine theatre, a Victor and a Hortson arc projector were used. For the 8mm. and 9½mm. films, the French Paillard-Bolex projector provided excellent screen quality for both widths.

As is the usual custom in France, the exhibition was an orderly and leisurely affair. The opening night was especially impressive. Dr. Picaud, mayor of Cannes, was guest of honor. Most of the first-night audience consisted of city and government officials and high dignitaries in the realm of art, literature and science. During intermission, guests were served champagne and hors d'oeuvres in the foyer.

The 60 films selected by the committee for competition were divided up in a program of 10 screenings—five evening and five afternoon exhibitions. The films were classified according to the type of film and topic or content. Eight mm., 9½mm., and 16mm. films competed together in the various classes



● Scene from "Nocturne de Dubussy," a clever entry by Quinto Albicoco, president of Cine Club of Cannes, in which two statues in a park come to life one evening after midnight and frolic through many humorous situations. Film was awarded Grand Prize trophy in the 16mm. class.

which consisted of black-and-white films, color films, scenario films, scientic films, and documentaries. Grand Prix trophies were to be awarded the best films in each class and the runner-ups were to receive Honorable Mention certificates.

The final awards were made on the basis of evaluations made by a jury composed of some of the most renowned personalities in the world of art, science and literature, numbering 23 in all. The entire jury sat in on all showings. Earlier they had been instructed to evaluate each picture from point of good photography, story interest, acting, continuity, etc. An interesting sidelight is the way audience reaction to each film influenced the jurors.

Unlike in England and America, the French movie-goer takes his natural Latin enthusiasm with him whenever he goes to a theatre to see a moving picture; and whenever something occurs to arouse his feelings, he does not hesitate to cry out against the picture, even discussing it audibly with his neighbor. Conversely, if something occurs in the picture that pleases him—a well-photographed scene, a beautiful composition, or the unusual skill of a player—he will likewise be audible with his praise. This reaction, it is interesting to note, played a considerable part in forming the juror's appraisal of each film. And there are few who will not agree that this is an excellent idea.

In addition to the handsome souvenir program given to each guest attending the showings, there was also provided a supplement folder, printed anew each day, which listed the films to be shown that afternoon or evening. Pertinent data, such as name and origin of each contestant, width of film submitted, frames per second, speed at which it was photographed, screening time, and whether or not the film to be screened was a dupe print or the original, was also included. Another interesting feature of this supplement was the "last-minute news" notes included on another page, giving such information as the fact that Mme. Maria Stefa, celebrated international singer, would be present at the performance and that she was offering a special trophy for the best color film; or that Albert Falquet, manager of Kodak-Pathé in Paris, had arrived in the city and would sit in with the jurors.

On several occasions some of the

• *Continued on Page* 803







• Scenes at right are production stills from "Contraste," produced by members of the Cine Club of Cannes, France, which won honorable mention certificate in the Festival. In top photo, cameraman and assistanf use two wheel cart for a dolly shot. Middle photo shows group shooting one of many beach scenes which contrasted modern bathing suits with those of three decades ago. In lower photo, cameraman employs foot propelled pleasure boat on which to mount his camera for a follow shot of couple in rowboat.



● The carefully prepared script enables the amateur to produce a well knit story film with a minimum of delay and footage loss. Action is more natural because the cast knows exactly what is expected of them.



● Scenes are identified, according to their respective numbers in the script, by shooting a few frames of a slate marked with appropriate scene and take numbers. This guides the film editor later when putting the picture together.



● The prepared script makes the editor's task easier, too. With the script as a guide, it is a simple matter to piece together the various scenes that comprise the film story.

SCRIPT WRITING FOR AMATEUR FILMS

You Wouldn't Build A Chair Or A House Without Sketches Or Blueprints So Why Not Plan Your Movies On Paper, Too?

By LARS MOEN

YOU, too, can be a scenarist. You, too, can produce a thrilling drama that will hold audiences spellbound. You, too, can make spectators laugh or cry with your movies You need no special training, no costly equipment. If you can make a home movie, you can write a script, and *if* you write a script, you will make a better movie.

We are not suggesting that you sell the house, pack the family in a trailer and set out for Hollywood to conquer the film capital. Of the 1200 established scenarists in Hollywood, only about one in three is employed at any given moment, so you will be well advised to skip any thoughts of a quick and easy career as a Hollywood screen writer. That way lies frustration and disappointment.

What we are suggesting is that next time you set out to make a movie with continuity, whether it be a simple family affair or an elaborate club project, you try for yourself the method of "preparation—shooting—editing," and see how much more fun it is to do it the easy, planned way.

Perhaps you have already tried it, and became involved in such a labyrinth of complications that you said, "Aw, the heck with it," and went back to improvising, a shot at a time. If that is the case, it is not unlikely that you made the common and very natural mistake of making the job too complicated. Never forget that a script is only a means to an end, and never an end in itself. Consequently, a shooting script should contain all you need to plan in expediting shooting of the picture, and not one word more. Of the two evils, it is better to have the script a bit on the sketchy side than to have its preparation so involved that you become discouraged and lose interest.

The first thing, then, is to keep the physical form of the script simple and brief, so that you will not have to spend a lot of time writing. In these articles, we are going to suggest a form of script so compact that you could practically write one on the back of an old envelope, yet one which will contain all the information likely to be needed by the individual or group shooting the picture.

Because the preparation of elaborate scripts for professional pictures is a highly paid and very specialized craft, there is a natural tendency to think that there is something mysterious and impossibly difficult about writing any sort of scenario. Actually, the kind of script which we are going to describe is a great deal easier to write than most literary forms. Since it is only a means to an end, and will be seen only by the production group, there are no problems of literary style, niceties of phrase, and the like.

Actually, a shooting script is not really a literary form at all. It is simply a blueprint of something you are going to film; perhaps just a rough sketch. If you were going to build a new workbench for the carpenter shop in the corner of the garage, you would not find it difficult to make a rough drawing of what you wanted, which would show the height, width and length of the bench, manner of attaching the legs, location of the shelves, drawers if any, and so on. All this would involve is figuring out in advance what kind of a bench you wanted, then seeing in your mind's eye how pieces of wood can be put together to form such a bench.

When you write a script, you are doing exactly the same thing, and it is not one whit more complicated. You figure out what kind of a film you want when you are through, then see in your mind's eye how scenes can be photographed and spliced together to form such a picture.

Actually, it is just the reverse of the editing process. In editing, you take individual shots and splice them together into one, smooth-running story. In writing a script, you take the story as a whole and break it down into individual shots.

Nobody can make a serious film without doing something equivalent to this at some stage of the game. If you make a film on the haphazard, shot-at-a-time basis, you are merely writing the script

mentally, one shot at a time. And if you can do it one shot at a time, you can write a whole script, just as easily and with far greater advantage.

The main question is one of self-confidence. If you sit down to write a script with the feeling that it is a task comparable in difficulty to writing the great american novel, you are likely to fail. But if you realize, as you should, that writing a script is no more of a literary job than mother undertakes when she writes out a copy of her favorite cake recipe to give to Mrs. Jones next door, then, with that mental attitude, you are already well on the road to success. Movie script writing is one of those "you can if you think you can" propositions. If you let the job overawe you, you won't believe you can do it—but if you recognize it for what it is, you will know that you can do it.

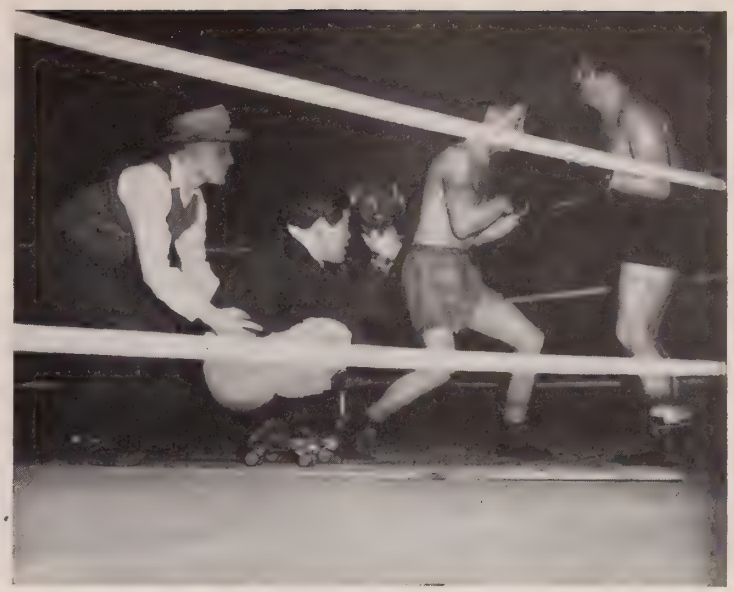
This attitude toward "writing" is a funny proposition. When Bill Smith comes over after the ball game, he can give you, verbally, a terrific account of the game, packed with color, drama and suspense. But ask him to write it out for the school paper, and his flow of ideas dries up to a thin trickle. Since it is just as easy to think of words and put them on paper as it is to think of words and form them with the lips, tongue and vocal chords, it is evident that something has intervened to freeze up the mental faculties — and that "something" is the mental hazard created by thinking that "writing" is only for geniuses.

So important is this mental hazard that some successful writers resort to all manner of tricks to fool themselves about what they are doing. One writer I know types a story as a letter to a friend of his, and the ideas and words flow freely and easily. When the "letter" is finished, he cuts off the salutation and close, and there is the story! Yet if he sits down at the typewriter and starts to write a story, as a story, he invariably is stymied.

That, incidentally, is one of the reasons that we are going to advocate, in this series of articles, a form of shooting script so simple and unpretentious that you will not even think of it as a literary task.

Since the beginning of motion pictures, there have been two ways of making a movie. One is the method known as "shooting it off the cuff," the other is that of using a script. It would be foolish to deny that some very great pictures have been made off the cuff, but in most cases it has been simply the result of laziness on the part of a director too slothful to figure things out until he got on the set. And in many of those cases, the same picture could have been made more quickly and cheaply, and perhaps better, had someone done

• *Continued on Page 794*



• Mounted on roller skates and using an unmounted Eyemo camera, James Wong Howe shoots action closeups of fight between John Garfield and Artie Dorrell, as assistant pushes him around the ring to follow the action for climactic sequence in "Body And Soul" now showing in theatres.

MOVIE ANALYSIS

By EDWARD WALDEN

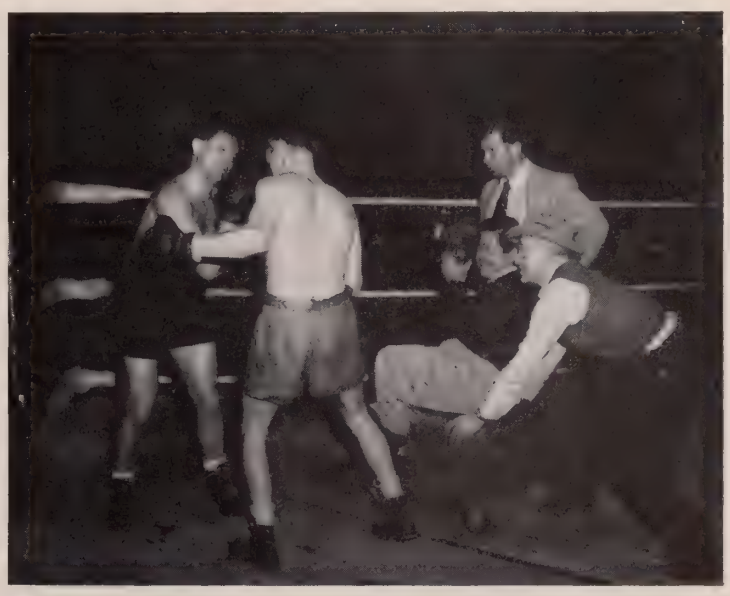
"BODY AND SOUL"

Directed by Robert Rossen. Screenplay by Alexander Polensky. Photographed by James Wong Howe. Starring John Garfield and Lilli Palmer. A United Artists release.

★ BODY AND SOUL is the story of a prize fighter, John Garfield, and purports to show the "inside" of the shady side of the fighting game in which gamblers and criminals often play an important part. The breathtaking 15-round fight for the middleweight championship staged in this picture looks, for a change, like a real match.

Artie Dorrell, the young and clean-cut-looking challenger understands the orders given him and Garfield by the crooked

• *Continued on Page 802*



• Besides the roller skates, cameraman Howe also used a four-wheel furniture mover's dolly to provide follow action in filming closeups for "Body and Soul," starring John Garfield. Amateur cameramen can successfully copy Howe's methods when called upon to film exciting action sequences in their movies.



● "It had to be good to get in the paper!" was the opinion of Carl Reetz, Albert Feinauer, John Greenhalgh, and Milton Goff, Providence Cine Club members, as they scaned two-page story in Providence daily telling about club's big gala showing of amateur films.

SHOW THEM TO THE PUBLIC

Public Exhibition Of Amateur Movies Pays Off For Clubs In Increased Prestige, Plus Money For The Treasury

By ARTHUR M. SHARP

THERE'S a growing wave of interest on part of the public for looking at amateur movies. Let a public showing of amateur films be announced, and the house is sure to be sold out. Not only is this evidenced by public patronage of lecture film showings, which is at an all-time high, but amateur cine clubs throughout the country have enjoyed capacity attendance whenever a substantial program of better amateur films have been shown.

Oddly enough, many amateur cine clubs have been slow to recognize this. Let us tell how the Providence Cine Club of Rhode Island made the discovery which resulted in a club-sponsored show that increased both the club's prestige and membership as well as swelled its treasury.

Member Wallace Tillinghast had responded to an invitation to attend a showing of 16mm. films one evening in the auditorium of the Providence Public Library. The auditorium was packed, the show rather good, and the audience appreciative. But while the public obviously enjoyed these films, in Tillinghast's opinion, there were better films to be seen at the meetings of the Providence Cine Club. If these movies were so popular with the public, he reasoned, why not give the public opportunity to see pictures made by club members?

At the next meeting of the club, principal speaker of the evening was Mr. Tillinghast. He proved not only a good speaker but a good salesman. His enthusiasm for the public showing idea caught on and met with unanimous approval. A vote was taken and the show idea sanctioned. A committee chairmanned by the author, was appointed to determine the time, place, etc., for the proposed show.

It was carefully emphasized that any public showing of club films must be skillfully presented in the best professional manner and should comprise the most interesting and competent work of club members. The club had decided upon an admission charge of fifty cents. This meant that the show would compete with local movie houses for patronage and consequently must present a film exhibition of comparable interest and variety, with sound.

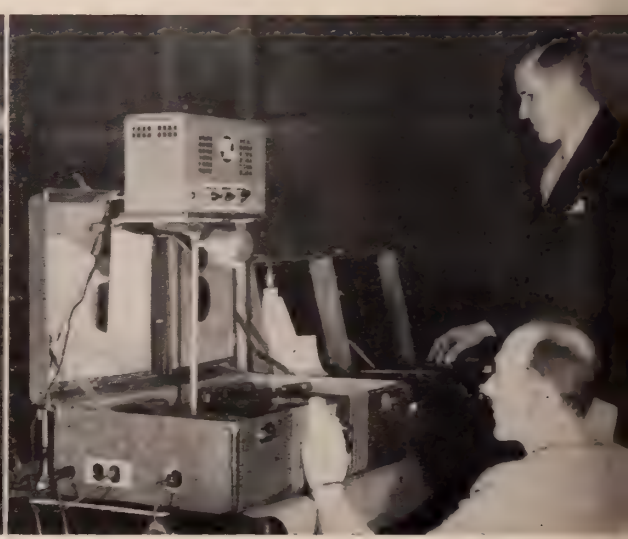
Another committee was charged with soliciting and evaluating members' films for program material. A post card was mailed to every club member, listing a number of the better films made by club members, with the request that he aid the committee in selecting the films to be shown—indicating by checkmarks his first, second, and third choice, etc.

While an effort was made by the

● *Continued on Page 793*







● Credit for the professional projection goes to Wallace Tillinghast (above) who also manned one of the two projectors used. Club president Arthur Sharp (center) chairmanned the committee in charge of the show, also took a hand in the sound and music presentation. Lester Shaal and Arthur Mellor, shown in picture at right, supervised the sound, operated a pair of dual turntables designed by club members.



● This is how processed movie film looks after undergoing first development, when viewed from the front or emulsion side. Image is quite dark and appears to have an over-all fog.



● Here is the same film viewed from the back. Values are reversed, i.e., all light areas in the original scene are rendered dark, and vice versa. This is approximate appearance of film correctly developed.

Film Processing For The Beginner

Once You've Tried It You'll Want To Process All Your Films For The Sheer Enjoyment Of It

By WILLIAM J. BORNMAN

THE THING that has always made still photography so popular with amateurs is the ease with which they can develop and print their own pictures. The movie amateur can enjoy a similar phase in his hobby by reversing his own films, providing he shoots black and white. And today, with color film still hard to get, there is increasing use of black and white movie film.

The fascinating thing about processing your own movie film is that you can screen your pictures the same day you shoot them, if necessary. The processing job is less than an hour's work, providing you have adequate equipment.

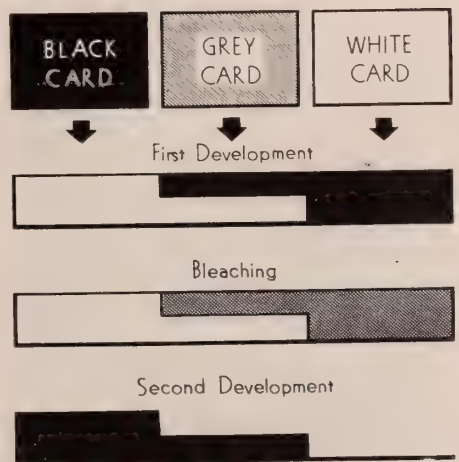
Reversal processing of movie film is entirely different from the development and printing of snapshot negatives. With reversal movie film the one film must supply both the negative and the positive images.

In the reversal process the film is first developed in a rather vigorous developer. This produces a negative image. Here the similarity with ordinary film developing ends. After the film image has been developed to a negative it is then given a short wash and bleached.

The bleach solution dissolves all the developed silver in the negative image. If, for example, we photograph a white card, it would naturally show black on the negative. After bleaching, however, it will show as clear film since all the black silver will be dissolved. Conversely a black card would not show any development on the negative and after bleaching this area would consist of undeveloped silver. Following the bleach the film is washed and put through the clearing bath. This bath serves to remove the stain left on the film by the bleach.

After bleaching the film is flashed. This flashing exposes all the silver remaining after the bleach. Then after another wash the film is given a second development. The second developer serves to blacken all the silver that was not carried away by the bleach. This gives a positive image. Therefore the white card which was black on the negative and clear film after bleaching, will project as white. The black card which

● *Continued on Page 791*



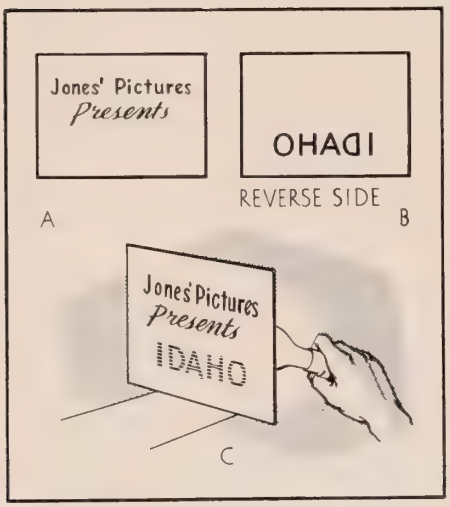
● The result of the processing action on different exposure values is demonstrated above. Note that exposure to the black card made no material difference in the emulsion while the grey and white cards so affected the emulsion that the silver was removed in comparable degrees in the developing process. Thus the lighter areas of the picture become correspondingly lighter on the film because more of the silver salts are eliminated in those areas by the developer.

Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it, with rough sketch or photo, to "The Workshop Editor," Home Movies, 553 So. Western Ave., Los Angeles, California.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



Title Effect

Here is a novel fadein effect for main and lead titles. With part of the title text already visible, the rest of the title is made to appear without resorting to fading devices or winding back film in camera.

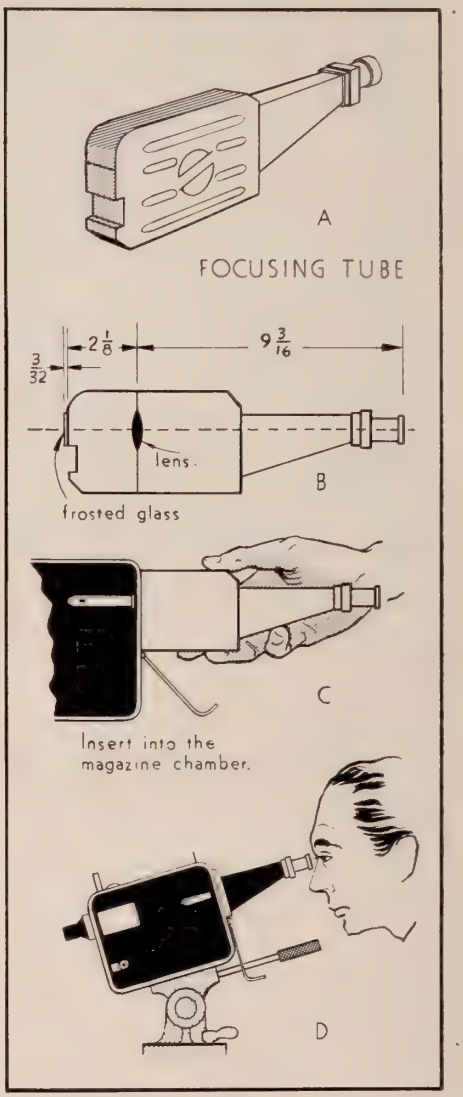
As illustrated, the opening title reads "Jones Pictures Presents." This is filmed for the required number of seconds, then the word "Idaho" is lettered in reverse on the opposite side of the paper, The text "Jones Pictures Presents" is lettered on one side of the paper, then the word "Idaho" magically appears below it. This is accomplished as follows: as illustrated in Figs. A and B. The title card, which must be light in weight and semi-transparent, is then placed in the titler with the "Jones Pictures Presents" facing camera. This title is filmed with the usual front illumination. Then the word "Idaho" is made to appear by moving a strong light such as a No. 1 photoflood in close to back of title card, causing the word "Idaho" to appear in silhouette. Adequate masking should be arranged around title card so that light from rear photo flood will not cause lens flare.—*Burton Marks, Akron, Ohio.*



Solid Support

In order to work with my rewinds and splicer on the dining room table without fear of marring the table top, I mounted the equipment on a heavy board with a strip of protective felt on the bottom surface. As shown in photo, an ordinary dime store "C" clamp is used to secure the board to table. This method is especially helpful when working with heavier 1600 ft. reels.

—*Earl R. Hardesty, Halethorpe, Md.*



Through-the-lens Focuser

For accuracy in aligning my 16mm. magazine camera with title cards and for trick shots, I built the critical focuser, shown in drawing above, out of cardboard, glue, a box camera lens, and a piece of frosted glass. This gadget is effective only with the Simplex Pockette and the Filmo 121 16mm. cameras.

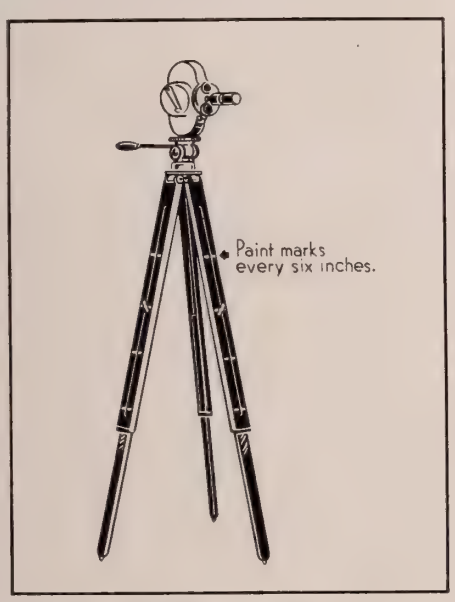
Dimensions and construction details are given in diagram. The housing is formed entirely of cardboard and shaped exactly as the 16mm. film magazine. In the film gate position is a piece of frosted glass upon which the image is reflected through the camera lens when focuser is placed within camera. Affixed at a point 2⅛" back of frosted glass is the box camera lens. A short focus magnifying lens will also serve this purpose. Extending from the housing is the eye-piece, also made of cardboard.

Before inserting loaded film magazine in camera, this focuser is placed in position in camera chamber and the camera started. While motor is running, operator may look through focuser and observe scene focused upon. (Where camera may be stopped with shutter in open position, running the camera can be dispensed with.) Operator may observe the image highly magnified, enabling accurate centering of camera on title or subject as well as setting lens for most critical focus. — *Cyril D. Hayhow, Taunton, Mass.*

Single 8mm. Film

If yours is a Revere 8mm. camera, you can use single widths of 8mm. film for making titles—convenient because of the short lengths that can be used, particularly positive film.

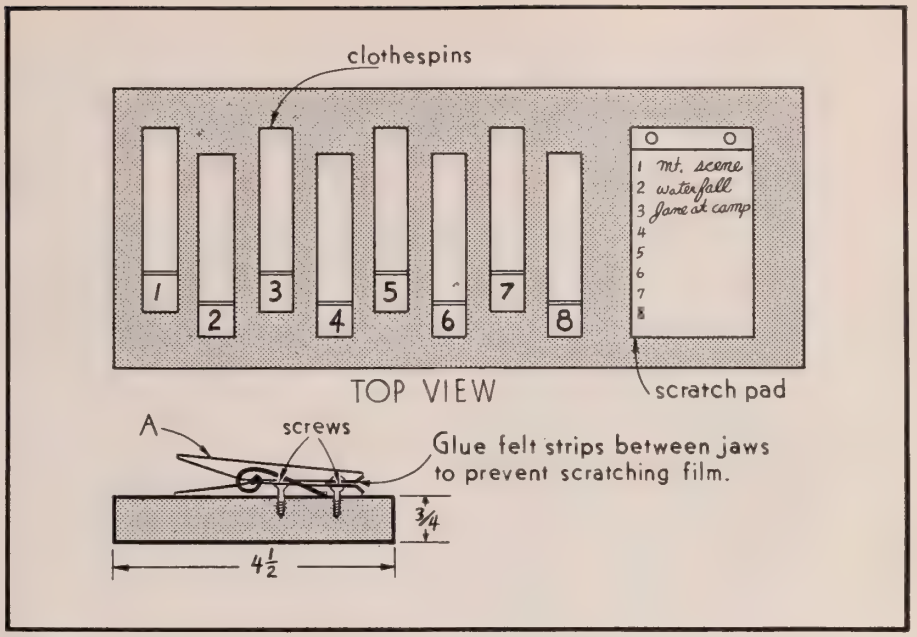
After slitting the film to single 8mm. width, wind it upon a camera spool with the film against what would be the bottom flange as the spool lies in the camera. Thread film through the camera gate but by-pass the sprocket and the takeup spool, allowing the film to coil freely within the camera. This will give no trouble if the customary short lengths for titling are used.—*B. E. Cawley, Denver, Colorado.*



Tripod Height Marks

For quick leveling of your tripod, paint markings every six inches or so on the tripod legs, as illustrated above. The corresponding marks on the three legs are painted red, another set yellow, etc. They need not be conspicuous. The colored marks aid in quickly setting each leg to the same height. This system is adaptable to all types of tripods. On some the marks should be painted on the leg which slides out from upper tubular leg; on others, painted on upper leg and adjustment made by tightening thumb screw at desired mark.

—*Charles T. Nett, Washington, D.C.*



Editing Aid

A dozen spring closepins and a length of board are the necessary items for constructing a helpful accessory for editing movie films. The clothespins, affixed to the board in the staggered arrangement shown in illustration, hold the various film scenes ready for editing and splicing. Each clothespin is numbered as shown and content of the film strip is described on the scratchpad affixed at right.

This accessory may be used flat on table or workbench, or hung on wall near editing board. With the latter method, film strips need not be coiled; merely clamp ends in clothespins and let hang free—much handier than having to coil and uncoil countless strips as is usually necessary when other methods are employed.—*Harold J. Fraulob, Los Angeles, Calif.*

Reel Identification

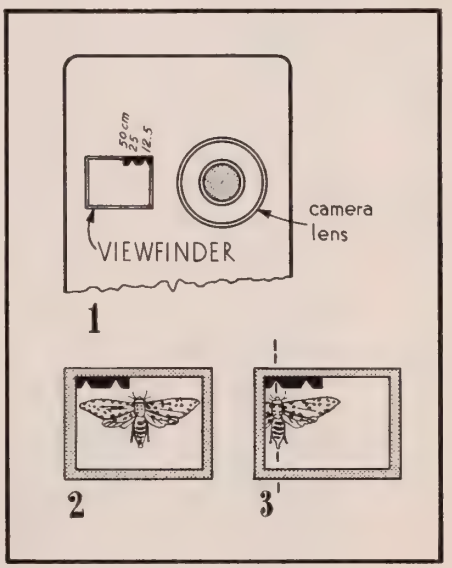
Where one's film library contains many reels, location and selection of subjects can be expedited if the can is labeled three times instead of once. Type title of subject on three slips of paper and affix slips equidistant around edge of can lid with scotch tape. Thus, no matter how the can lies, one of the labels will always be in view. An alternative to using typed labels and scotch tape is simply to letter title of reel on strips of adhesive tape and affix to edge of can lid as previously described.—*George A. Lazzatti, Brooklyn, N.Y.*

Lettering Titles

When you wish to make a closeup of a person's hand writing a message, the words will be more legible on the screen if the writing is done with a black colored pencil of the type used by artists, and called "water-color" or "colored indelible" pencils; for example, the Eberhard Faber Mongol, Venus Coloring, or Dixon's Thinex. These give a considerably blacker and wider line than the ordinary pencil, with no troublesome reflections such as graphite shows.

If you must show the writing being done in ink, try a stub point or Speedball C-4 pen, with India ink.

—*Paul R. Stout, Chicago, Ill.*



Camera Centering

The common difficulty encountered in attempting to shoot ultra-closeups is centering object in the field taken in by the camera lens. Here is a practical remedy for those having ciné cameras on which the viewfinder and the lens are on the same horizontal plane. It consists in marking the viewfinder aperture with guide marks indicating the centerline for objects photgraphed at various distances.

Suppose, for instance, you wish to provide guides for shooting at distances of 12.5 cm., 25 cm., and 50 cm., in keeping with your assortment of aux-

• *Continued on Page 800*

Announcing THE FINEST ACHIEVEMENT OF THE CAMERA MAKER'S ART



A *new* 8mm magazine-loading movie camera

by the makers of
Hollywood's preferred professional equipment

It will make your happiest days even happier . . . this newest and finest of 8mm home movie cameras.

For as you watch those precious scenes through the Filmo Auto-8 viewfinder . . . as you hear the film purr smoothly through this precision-built camera . . . you'll *know* that you're not taking a chance—you're taking a *movie*. A *top-quality* movie that will capture the things you want most to remember—in true-to-life *action* and in full natural color or in sparkling black-and-white.

You can be *sure* with a Filmo Auto-8 because it is so easy to use correctly . . . and because it fully reflects Bell & Howell's 40 years of experience in building Hollywood's preferred studio equipment. Only Filmos have this priceless professional heritage.

Only Filmo Auto-8 Camera gives you all these features

Magazine-Loading with Tip-Touch Ejector. Takes the fumble out of film interchange.



Swifturn 2-Lens Turret on which matched finder objectives ride around with the lenses. Instant readiness for near and distant scenes.



Accurate Viewfinder. *What you see, you get,* because this brilliant finder is of the positive type and is located close to the lens.

Two Filmocoted Lenses. ½″ F1.9 and 1½″ F3.5 in focusing mounts, for near and distant scenes.

Tell-All Lens-Setting Guide. Gives *direct* readings for color film and for all black-and-white films; covers all outdoor conditions.



Singlepic Release. Exposes one frame at a time so you can animate cartoons, titles, maps.

Selfoto Lock. Lets operator step into the picture.

Five Filmotrue Speeds: 16, 24, 32, 48, and 64 frames per second.



Truspeed Governor. Provides constant camera speed to insure uniform rate of subject action and uniform exposure throughout every scene.

Audivisual Film Meter. Every 20 frames a pointer appears within the viewfinder, to help you control scene length. A click warns in advance of need for rewinding. Another signal, visible within the finder, tells when film end approaches.

Filmocraft Housing of die-cast aluminum—keeps vital parts precisely positioned, always.

Pocket Size—easy to carry.



Carrying Cord—for convenience and safety.

Wear-resistant Finish—rich brown pebble grain.

Lifetime Guarantee.

Filmo Sportster Camera

Loads easily with 8mm film spools, mounts one superb Filmocoted lens which is quickly interchangeable. Prompt delivery.

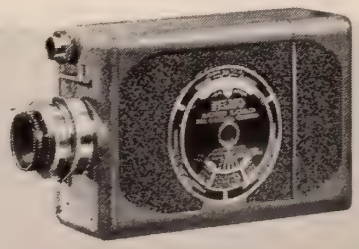
Filmo Auto Load Camera

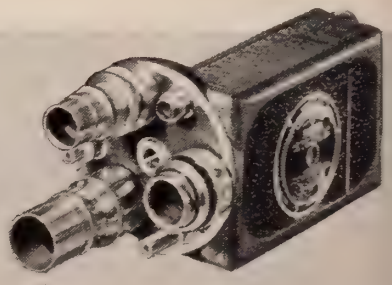
Uses 16mm film for larger movies. Split-second loading with pre-threaded film magazine. See it at leading photo dealers.

Filmo Auto Master Camera

The only 16mm magazine-loading camera with a turret head. Finder units on turret keep finder always matched to lens.









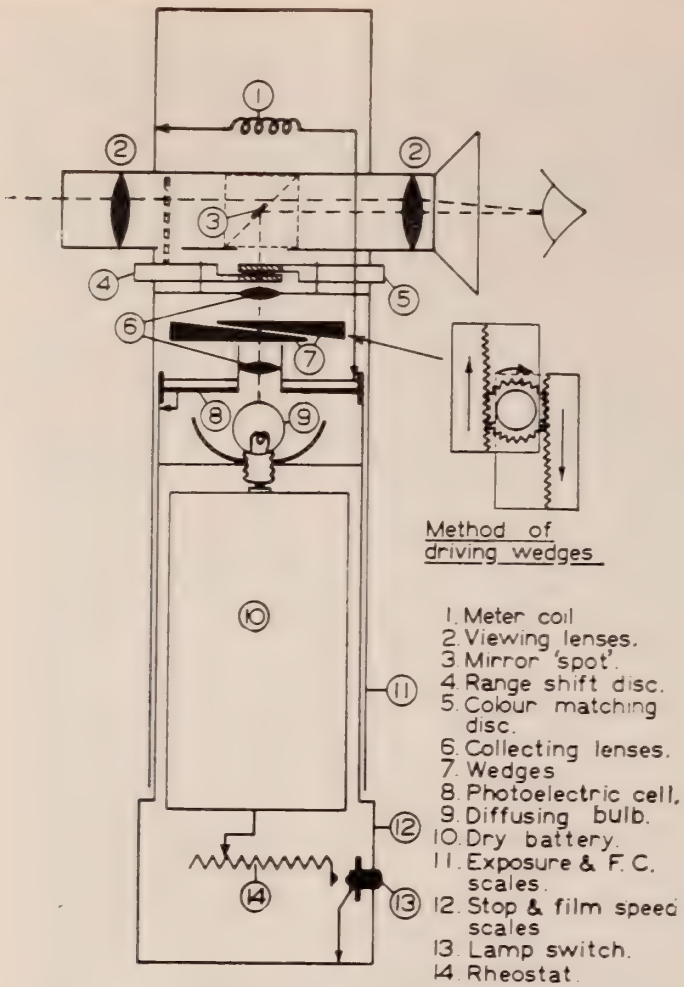
Leading photographic dealers will be supplied with Filmo Auto-8 as rapidly as possible. For earliest delivery, see your dealer now. And remember, Filmo Auto-8 is worth waiting for. Bell & Howell Company, 7125 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.

Precision-Made by

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1907 40th ANNIVERSARY 1947

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World



● Schematic diagram showing photo-electric self-calibrating feature and opposed wedge control of the 'spot' brightness of the new S.E.I. exposure meter. Rotation of base 12 relative to meter case 11 slides wedges 7 over each other, and controls brightness of 'spot' 3.

SOMETHING NEW IN EXPOSURE METERS

By FREDERICK FOSTER

★ BETTER methods for calculating proper exposure has been a pursuit of engineers and scientists in photographic fields for many years. We have come a long way from the days of the H & D curve and the use of tables and calculators that gave exposure times for average conditions. What followed, of course, was continual improvement until today we have the highly perfected photo-electric cell exposure meters. This type of meter offers many advantages over exposure tables, but strict demands of color photography, particularly in the motion picture studios, has seen the need for an even more precise instrument for calculating exposures.

Answering this need, Salford Electrical Instruments, Ltd., of England, has developed a new meter trade-named S.E.I. which combines all the advantages of both the visual meter and the photo-electric exposure meter, at the same time avoiding their disadvantages. For one thing the S.E.I. is independent of the eye fatigue or variation in human vision.

The meter employs the familiar photometric principle by which the brightness of a small area in the subject or scene is compared with a known brightness within the meter. The subject is viewed approximately full size but inverted through a simple telescope and, by an adaptation of the Lumner-Brodhun cube, a small comparison spot is superimposed at the center of the image field. The "spot" is diffusely illuminated by a special electric bulb energized by a tiny dry cell with an adjustable rheostat in series. The lamp brightness is kept at a constant value with the aid of a self-calibrating feature embodied in the instrument.

Immediately above the lamp is an annular photo-electric cell connected to a micro-ammeter. So long as the meter needle registers with a marked point on the scale, the meter is in calibration. Should the needle fail to register correctly, the meter can be restored to calibration by adjusting the rheostat. It is the application of this unique feature which enables the meter's high degree of accuracy to be maintained, according to the manufacturer. (See diagram.)

By pressing the switch (13) in the base of the meter the lamps throw a beam of light through the collecting lenses (6) onto the silvered spot, which appears in the center of the field of vision. Placed between the two collecting lenses are two opposed photo-metric wedges (7). They are controlled through a rack and pinion mechanism by rotating the base of the meter. The light reaching the comparison spot can thus be varied through a brightness range of 100 to 1. Reduction of the subject or lamp brightness by interposition of filters (4) matching filters for daylight and tungsten light photography.

By turning the appropriate range disc and color matching filters the meter is brought into the desired range and by rotating the base of the meter, the brightness in the subject is matched exactly to the brightness of the spot. When the brightness of the spot equals that of the subject the meter is in the position where the exposure can simply be read off the scales.

Altogether, there are seven scales on the meter:

1. Relative densities
2. Log. foot lamberts
3. Low range exposure times
4. Normal range exposure times
5. High range exposure times
6. Lens apertures
7. A.S.A. film speed index

For camera exposures, operation of the meter is basically the same whether the emulsion to be exposed be monochromatic or color, still or cine. The shadow method is recommended for all normal negative exposures. The black index on the knurled ring next to the film speed scale is set against the appropriate speed number.

After a preliminary check that the micro-ammeter needle is registering with the red mark, the darkest part of the subject in which detail is required is examined through the telescope and matched with the comparison spot by pressing the switch and rotating the

● *Continued on Page 805*

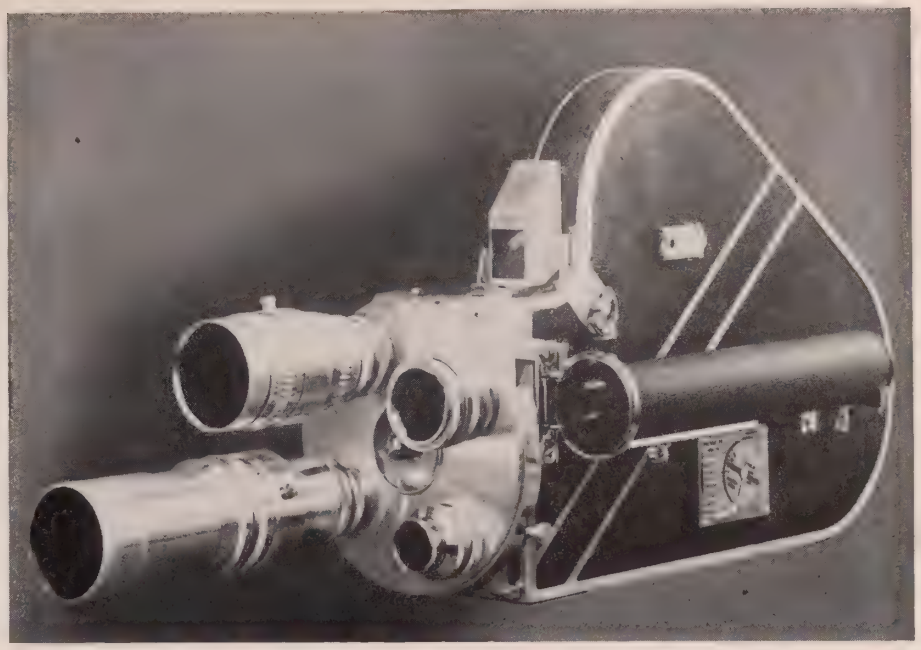
4-Lens Turret For The Cine-Kodak Special

★ ALMOST every owner of a Cine-Kodak Special wants a 4-lens turret for his camera, judging from numerous letters received from readers who saw the photo of Wah Ming Chang's turret-mounted Special in the May issue of Home Movies. Indeed, these letters are still being received by readers asking where such a turret may be obtained.

Well, several manufacturers have decided to do something about this very obvious need. One is Pictorial Enterprises, 742 Market Street, San Francisco, which is in production on the Smith Cine Special 4-lens turret pictured at right. Pictorial's engineers studied many custom-built turret jobs and of the many features which they lacked, the most important was sufficient spacing between the lens mounts to allow use of any combination of lenses without conflicting with one another in the field of view.

The Smith turret permits mounting a 15mm. wide angle lens, and the Eastman 4-inch f/2.7 telephoto at opposite sides of the turret without sunshade of the telephoto showing up in the wide angle lens shots. Standard "C" lens mounts assure rigidity and accurate mounting of even the longest telephoto lens, without the "droop" that often occurs when other types of mounts are employed.

In making the conversion—in other words, in fitting one of these turrets to a camera—nothing in the standard camera is altered. An entirely new housing for the shutter, ground glass and reflex-focusing prism is used—the parts being easily transferred from the stock 2-lens turret head of the Special. The regular camera screws are used in the conversion, too, and the entire transfer and checking procedure is done without tying up owner's camera more than 24 hours, except for time in transit.



● Here is a custom-built 4-lens rotary turret for the Cine Special, now being marketed by a San Francisco company, that provides for mounting both wide angle and 4-inch telephoto, in addition to two other lenses, without interference with field of view.

Installation of the turret makes it necessary to re-locate the exposure button on the side of the camera, and the

● *Continued on Page 797*

UNIVERSITY ORGANIZES FIRST STUDENT CHAPTER OF S.M.P.E.

★ THE FIRST student chapter of the Society of Motion Picture Engineers has been set up at the Cinema Department of the University of Southern California, Los Angeles. The University has one of the most complete cinema workshops in the nation and attracts students of motion picture arts and cinematography from all over the world.

At the chapter's first meeting, in September, the following officers were elected: Thomas Gavey, chairman and John M. Barnwell, Jr., secretary-treasurer. Both are graduate students and teaching assistants in the Cinema Department.

Soon after formation of the chapter, Gavey and Barnwell met with SMPE president Loren L. Ryder, Dr. John G. Frayne and Dr. Charles R. Daily of SMPE's board of governors, at the Paramount studios in Hollywood and discussed plans for the student chapter. It was decided that meetings are to be held at least once each month. Papers on technical subjects will be prepared and delivered by student members. In addition, guest speakers will be invited from among the technical personnel of various Hollywood studios, to demonstrate and discuss equipment and processes used in film production.

A large group of student members were guests, on October 22nd, of Mr. George Mitchell at the Mitchell Camera Company plant in Glendale, Calif. Mitchell discussed the standard, high speed, and BNC 35mm. motion picture cameras, also the new Mitchell professional 16mm. camera. The group gathered informally around the cameras, asking questions, and made use of the opportunity offered to get the "feel" of the equipment heretofore new to them.

The following day, the 16mm. Maurer camera was demonstrated at the University for SMPE's student membership, by Mr. Henry Morley, salesmanager for Maurer. Two cameras were set up and the students allowed to operate them, enabling students to become familiar with the features and operation of this particular camera.

Present membership of the chapter numbers more than fifty. Almost all of these men plan to engage in some phase of professional 16mm. or 35mm.

● *Continued on Page 797*

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

ROCKFORD (Ill.) Movie Makers had Sam Campbell, famed naturalist, movie maker and lecturer, as guest speaker at their November 17 meeting. Campbell is a popular speaker with this group and annually makes a guest appearance, showing his latest lecture films.

★

SOUTHWEST 8mm. Club, Los Angeles, staged its annual "Ladies Night" October 17th at which time feminine members of club, including non-participating wives of members, took over matters for the evening. Program highlight was screening of pictures made by the ladies, and awarding of prizes for the best.

★

WASHINGTON (D.C.) Society of Cinematographers held its first meeting of 1947-48 season recently at which time the following were elected officers for the coming year: Wm. C. Kuhl, pres.; Harold K. Wagar, vice-pres.; Wilbur F. Comings, recording-secy.; J. Donald Sutherland, corresponding-secy.; Theo. Sarchin, treas.; and Chas. H. Ward, chairman of publicity committee.

★

WESTWOOD Movie Club's membership chairman, Walter Clifford, invites all persons residing in San Francisco and vicinity who are interested in 8mm. or 16mm. movies, to attend the club's monthly meetings and to join the organization. Club meets last Friday of each month in club rooms of the St. Francis Community Church, Ocean Ave., and San Fernando Way. Clifford's address is 310 Locust St., San Francisco.

★

SAN DIEGO, Calif., is to have a new amateur cine club, open to both 8mm. and 16mm. movie makers. Organizer is John P. Snodgrass, 704 So. 44th St., San Diego. Local cine enthusiasts are invited to communicate with Snodgrass who will appreciate cooperation of other energetic fans in forming an active club.

★

PHILADELPHIA Cinema Club's November 7th meeting was devoted to a discussion and demonstration of titling procedure under guidance of F. M. Hirst, club president.

★

RICHMOND (Calif.) Movie Camera Club's Bob Buckett and Joe Pancoast journeyed to San Francisco recently as club's emmisaries to Westwood Movie Club's annual gadget night. Ideas were gathered for similar event planned by club for mid-winter meeting.

★

CHICAGO Cinema Club's first December meeting will be devoted to group's 8mm. enthusiasts. Four films are scheduled to be shown by Mrs. Charles C. Hammack, Mrs. Harry N. Osgood, Maurice Meshboum, and Al Rus.

★

LONG BEACH (Calif.) Cinema Club's past presidents have organized into a club within a club and one of group's first moves was to establish a Past President's trophy to be awarded annually to LBCC member producing best film. Trophy was put on display at club's November meeting and a sudden interest in movie making and planning among members immediately became evident, reports past-president Mildred Caldwell.

★

VAILSBURG Cine Club of Newark, N. J., held its first open house get-together on November 18th. Two club project films, plus films made by members Jean Schweitzer, Joseph Klopak, Peter Mathew and Harry Williamson were screened.

★

FOURFOLD Film Unit, London, England, in order to beat impending gasoline rationing, has stepped up filming of its new club production, "Account Settled." Entire unit, together with visitors from other London cine clubs, spent the day at Hatfield recently filming on the London & North Eastern Railway.

★

SACRAMENTO (Calif.) Movie Forum members recently visited the Petaluma, Calif., Cinema Club and showed a program of best films made by members.

★

WINNIPEG (Canada) Cine Club set aside date of November 4th as its annual Dealers Night at which time local dealers of movie equipment were invited to be present and demonstrate various items of equipment, cameras and projectors. Many members brought their wives along to the meeting, hopeful that they would pick up a gift suggestion or two.

★

PHILADELPHIA Cinema Club, in keeping with its policy to devote a portion of every meeting to instruction, screened Acra Instrument's demonstration film,





● October meeting of Minneapolis Cine Club featured a lighting contest between a picked committee of 8mm. and 16mm. filmers. Identical scene and subject matter was provided for each team. Photo above shows 16mm. team composed of (reading l to r) G. L. Larson, club president, Percy Hopkins, Stanley Berglund, and Warren Reynolds, shown adjusting lamp. In adajcent photo is 8mm. team: Herbert Thompson, kneeling; Conrad Eliason; Ray Kulberg; and Austin Larson. Models seated at table are Mrs. Virginia Sorem and Mrs. Mary Cronk.

"How Lenses Are Coated." After the show, samples of coated glass were distributed and the properties of coating thus demonstrated.

★

SOUTH SIDE Cinema Club, Chicago, will hold its annual Un-cut Film Contest on evening of December 10. Prizes will be awarded for best 100 ft. 16mm. and 50 ft. 8mm. roll of uncut film. A stipulation is that film must be projected exactly as it was received from the processing laboratory, without benefit of cuts, deletions, or alterations of any kind.

★

PEORIA (Ill.) Cinema Club has prevailed upon member Dr. Baumgardner to deliver the first in a series of six lectures at the club's school of cinematography in December. Certificates indicating achievement in cinematography are awarded members completing the course with passing grades.

★

SEATTLE Amateur Movie Club had members of the Tacoma Movie Club as guests at its November 11 meeting. At that time, members' 1947 vacation films were screened and judged.

★

PORTLAND (Ore.) Cine Club devoted its November 12th meeting to a discussion and demonstration of title making. Group announces club membership is open to all local cine enthusiasts. Meetings are held on second Wednesday of each month, at 8 p.m., in Public Library Hall, S. W. 11 Ave. and Yamhill St.

★

LOS ANGELES Cinema Club, at its November 3rd meeting, elected officers for 1948 as follows: James H. Mitchell, pres.; Herbert F. Sturdy, v-pres.; Chas. J. Ross, secy.; and Jack Shandler, treas. Members will be formally installed at club's December 1st meeting.

★

SPOKANE Amateur Movie Makers are now permanently located at 1615 No. Division Street. An un-cut film contest is now in progress and results will be announced at January meeting.

★

NEW YORK City 8mm. Club concluded its annual contest at its November 17th meeting.

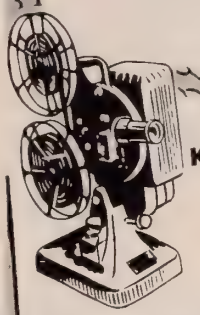
SUGGESTION

Editor,
Home Movies:

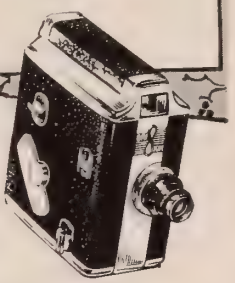
I would like of offer a suggestion to other amateur movie clubs, and that is that they rent a Post Office box as a permanent address for club mail. As publicity chairman for our club, I have had occasion to write to several clubs in various cities, only to have letters returned for better address. We have found a Post Office box a reasonable investment that pays excellent returns in convenience and more efficient communication by mail.

—James A. Hoyt,
Southwest 8mm. Club,
Los Angeles, Calif.

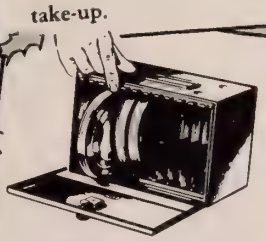
GIFT SUGGESTIONS
from
Willoughbys
World's Largest Camera Store
110 WEST 32nd STREET • 113 WEST 31st STREET
NEW YORK 1, N. Y.
Established 1898



KEYSTONE K160 16MM PROJECTOR
$119.50
750-watt lamp. Coated F1.6 lens. 400-ft. capacity. Automatic cord take-up.

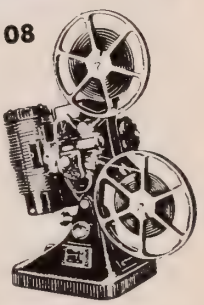


BRISKIN MAGAZINE 8MM CAMERA
Automatic magazine load. Coated lenses. 4 speeds.
With F2.5 lens $ 99.50
With F1.9 lens 122.50



FODECO EJECTOR FILM LIBRARY CHEST
$9.95
Has push button reel ejection and cabinet stocking. Holds 12-16mm 400-ft. reels.

KEYSTONE K108 8MM PROJECTOR

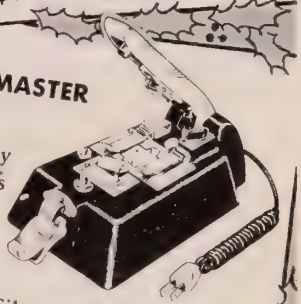


750-watt lamp. 400-ft. capacity. Automatic retractable cord. Coated F1.6 lens.
$138.50



REVERE 8MM MOVIE CAMERA
$77.50
Five speeds. Coated F2.5 lens. Interchangeable lens mount. Built-in viewfinder.

SPLICEMASTER



Electrically butt welds film. No scraping—no cement.
For 8MM Film $34.50
For 16MM Film 29.50

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Football Parade of the Year is Castle Films sport thrills film release for December. It presents highlights and most exciting moments from the season's greatest college games. Both slow motion photography and expert follow shots of fast plays afford better than grandstand seat observation of the most talked about incidents of the games. Edited from the season's best newsreel coverage of the top grid games, this film is a recommended selection for home film libraries. Subject is available from photographic dealers in two 8mm. and three 16mm. editions, including sound through Castle Films, division of United World Films, 445 Park Ave., N. Y. City.



Present For Santa Claus is a delightful holiday film packed with pathos, comedy and all the wonderful spirit of Christmas. It was produced by Official Films, Inc., especially for home projector owners. Story deals with two kiddies on Christmas eve. While tree is being trimmed, kiddies contrive a special gift for Santa. There's a surprise in the story for all as Santa arrives from North Pole and finds his present. He makes a last minute revision in his gift list, favoring the kiddies. Subject will be available from photographic stores after December 1st in two 8mm. and three 16mm. editions, including sound.

Close Call For Ellery Queen, seven reels, 16mm. sound, features William Gargan, Margaret Lindsay, Charley Grapewin, Ralph Morgan and a fine supporting cast in another Ellery Queen detective-mystery story. Ellery is called upon to investigate two strange characters attempting to blackmail Morgan



who is searching for two missing daughters. Queen's secretary finds one daughter, then the other. Meantime, the two strangers are demanding $50,000 of Morgan who arranges to payoff at a saloon. On arrival, it's discovered the two strangers have been murdered. Later Morgan is found murdered by poison. Queen captures the killer who then is revealed as murderer of two strangers, also. Subject is released by Post Pictures Corp., 115 W. 45th St., New York City.

Christmas Carols— For sound projector owners, Castle Films division of United World Films, N. Y. City, offers a new Music Album presentation ideal for the Yuletide entitled *Christmas Carols*. A fine mixed choir sings "The First Noel," "Hark, The Herald Angels Sing," and "Adeste Fidelis" and words of the three carols appear on the screen so that all may sing with the recorded choir voices. Castle is also supplying through dealers a special Christmas Carol trailer, 100 ft. in length in 16mm. sound which presents the famous "Silent Night, Holy Night," sung by the same choir.

★ ★ ★



Terror Of Tiny Town, in 16mm. sound, running time 65 minutes, features a Tom Thumb cast in a thrilling wild west story with plenty of action, music and love interest. Story concerns a range war between ranchers and Pop Lawson. There's a stage holdup in which Lawson's son drives off the bandits and subsequently meets Nancy. There's considerable feudin', fightin' and fussin' after this event between the rustlers and law-abiding citizens culminating in a near-lynching and ultimately in destruction of a cabin by dynamite which brings the villain to an untimely end. Subject is available through Astor Pictures Corp., 130 W. 46th St., New York City 19.



She Wrote The Book, 8 reels, 16mm. sound, is a comedy for the family produced by Universal pictures and starring Joan Davis, Jack Oakie, and Mischa Auer. Story concerns a mathematics instructor who becomes involved in a hilarious chain of circumstances when she impersonates a noted novelist. Stricken by amnesia after a taxicab crash, she is forced, by an insistent press agent, to carry on the gay life of the popular fiction writer. A trip back to the college town restores her memory and clears up the difficulties. Subject will be available for lease after November 31st. Rental rate is $17.50.

I Married A Witch, 8 reels, 16mm. sound, features Frederic March, Veronica Lake, Susan Hayward and Robert Benchley. This Rene Claire fantasy in the "Topper" tradition presents a story of witchcraft in modern dress and in a modern setting—a comedy romance



with a new twist. Subject is distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City 19, New York.

The Hurdles, 1 reel 16mm. sound, is first of United World's series of Olympic Track and Field Training Films. Leading amateur athletes, under famous coaches, demonstrate championship form and training techniques. Entirely new film produced in 1947, in collaboration with the Amateur Athletic Union and American Olympics Committee. Further reels will deal specifically with each event. Subject may be purchased outright at $45.00 or may be rented for $1.50 per day from United-World Films, Inc., 445 Park Ave., New York City, N.Y.

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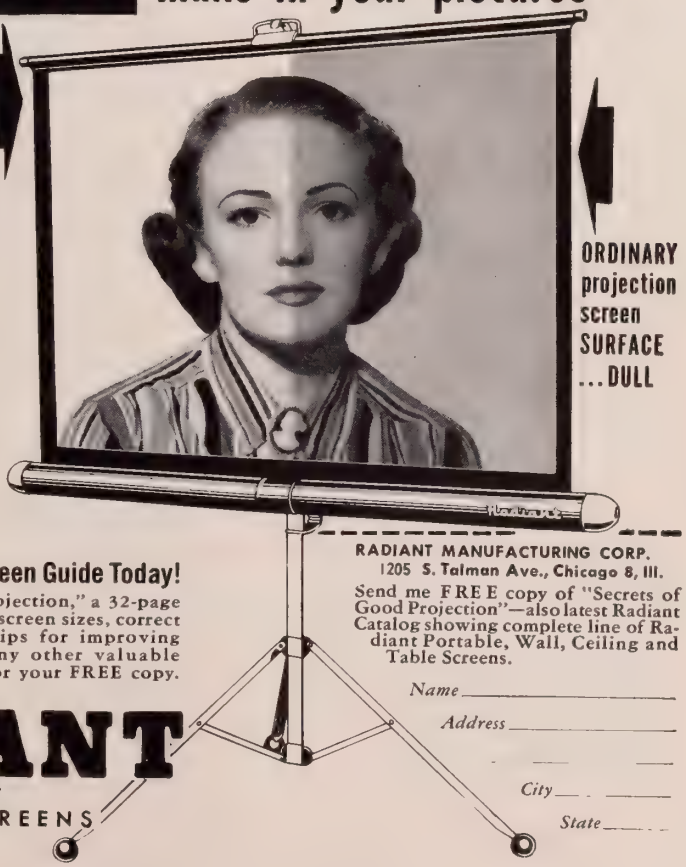
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Turret For 16mm. Magazine Kodak . . .

• *Continued from Page 769*

Fig. 4. These were inserted close to rear of turret so that the screw heads exert pressure against the turret. Head of these screws must not be over 3/32″ in diameter and should be so located that they correspond with slots in the camera.

The next step is to turn the sleeve, shown in Fig. 5. Great care should be exercised in this operation to make sure that the 5/16″ hole is concentric with the 1/2″ outside diameter, otherwise the lenses will not seat without binding. It must be remembered that only .003″ clearance has been provided for this.

Before riveting the sleeve into the turret, countersink hole in turret to a depth of 1/32″ on the back side. After riveting, dress off any excess material so that sleeve end is flush with turret plate surface, then ream hole again.

When making the spindle (Fig. 6), be sure the threads are true with body of the spindle. Before mounting lenses in place in the adaptors, drill three 1/8″ index holes in turret plate. Do this by first laying off and drilling only the lower hole, as shown in Fig. 3, then make a simple jig as shown in Fig. 7. Size of material used is not important. Drill and tap the 1/4″-No. 28 hole in bar, then place it on back of turret and screw in the spindle (Fig. 6). Index the position by holding this bar against side of the adaptor nearest the 1/8″ hole in turret, and drill this hole through the

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

BIRMINGHAM
Evans Motion Picture Co.
2107 Fifth Ave. North (3)

Wilfred Naylor
1907 Fifth Ave. North (1)

ARIZONA

PHOENIX
Movie Center
706 North First St.

CALIFORNIA

HOLLYWOOD
Camera Craft
6764 Lexington Ave.
HE-6856

Castle's, Inc.
5129 Vine St.
GL-5101

Leader 16mm. Film Library
4336 Sunset Blvd.

Louis Weiss and Co.
4336 Sunset Blvd.

LONG BEACH
Tate Camera Shop
2819 East Anaheim St.

LOS ANGELES
Films Incorporated
1709 West Eighth St.

Hollywood Movie Supply
4279 Crenshaw (Zone 13)

Ralke Company
829 South Flower St. (14)

GEORGIA

DECATUR
Popular Pictures Company
P. O. Box 223

IDAHO

BOISE
Williams Photo Service
1007 Main St.

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bolotin Camera Exchange
729 West Roosevelt Road (7)

Films Incorporated
64 East Lake St.

Ideal Pictures Corp.
28-34 East Eighth St.

Zenith Cinema Service
3252 Foster Ave. (25)

MARYLAND

BALTIMORE
Stark Films
537 North Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept HM

Claus Gelotte, Inc., Camera Stores
284 Boylston St., opposite Public Gardens

Frank Lane & Co.
5 Little Bldg.

Wholesome Film Service, Inc.
20 Melrose St.

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's, Inc.
90 Washington St.

20 Shawmut St.
Boston 16

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

ROYAL OAK
Hy-Wilde Camera Shop
1029 South Washington at Harrison Ave.

NEW JERSEY

ELIZABETH
Elizabeth Photo Supply & Service
106 Franklin St. (1)

PASSAIC
The No-Wat-Ka Co.
257 Main Ave.

ROSELLE PARK
Union County Film Service
130 Chestnut St.

NEW YORK

ALBANY
Haffenbeck & Riley
562 Broadway (7)

BROOKLYN
Reed & Reed Distributors, Inc.
7508 Third Ave. (9)

NEW YORK CITY
Commonwealth Pictures Corp.
729 Seventh Ave.

Films Incorporated
330 West 42nd St.

Haber & Fink, Inc.
12-14 Warren St.

NEW YORK (Cont'd.)

Institutional Cinema Service, Inc.
1560 Broadway (19)

King Coles Sound Service
340 Third Ave (Zone 10)

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc.
55 West 48th St. (Radio City)

National Cinema Service
69 Day St.

Nu Art Films, Inc.
145 West 45th St.

OHIO

CLEVELAND
Cineshop Film Service
3483 Lee Road

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S.W. Ninth Ave.

PENNSYLVANIA

ALLENTOWN
James A. Peters
41 South Fourth St.

PHILADELPHIA
Ted Kruger
233 East Rockland St.

TENNESSEE

CHATTANOOGA
Grady Young Co.
108 West Eighth St. (2)

VIRGINIA

NORFOLK
Tidewater Movie Service
218 West 38th St. (8)

WEST VIRGINIA

CHARLESTON
Elmer B. Simpson
816 West Virginia St. (2)

WISCONSIN

MILWAUKEE
Movie Mart
4518 West Burleigh St.

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bar. Now swing this bar into same relation to each of the other two adaptors and repeat drilling procedure. This will result in all holes being drilled in relation to lens and center of turret.

It is necessary to make a new camera release lever, as shown in Fig. 2. In order that the whole assembly will be properly aligned with the camera, make a guide pin as shown in Fig. 8. With this pin in lens pocket of the camera, line up front face of bracket (Fig. 1) exactly with shoulder of this pin, using a straightedge or scale on the shoulder. If there is any misalignment evident, now is the time to correct it. Once the main bracket is properly aligned, mark and drill the holes for the three 8-32 machine screws. It is advisable to spot them first with body size drill, then follow with a hand tap drill. Be sure to use vaseline or cup grease generously on the drill. This will catch all metal chips and shavings and prevent their falling into the camera mechanism. Also, drill slowly — take it easy when breaking through the metal so that tip of drill will not damage the camera mechanism.

On the hole farthest from the lenses, there is about 1/8″ clearance between inside of camera case and mechanism, and 1/4″ on front two holes. The author drilled these two holes with the camera held above the drill, drilling upward. Then with the camera still in this position, he used a small bent wire covered with vaseline to probe inside the hole for stray chips of metal. It is advisable to use plenty of grease on the tap also and to clean out the holes again with the greased wire after tapping. A little time and care thus expended will make dismantling of camera unnecessary.

It should be borne in mind that when the assembly is completed, that in order to insure perfect focus of lenses, the turret must be so aligned that each lens adaptor will seat properly against shoulder inside the camera; also that the turret will clear elsewhere.

Put the turret assembly in place on the camera and drill a 5/16″ hole to a depth of 1/16″ through the sleeve as a guide. Then with the assembly removed, drill a No. 3 hole 1/2″ deep and tap a 1/4″-28 thread, using great care to keep it straight. The aligning pin (Fig. 8) should help in this operation. The unit is now ready for final assembly without the lens and a check made for clearance. If slight binding occurs, this may be corrected by shimming or filing

NEWSSTAND BUYERS

CAN'T find Home Movies on local newsstands? Try your nearest camera store which invariably is supplied before newsdealers and magazine racks. Curtailed paper still prevents printing enough Home Movies to go around. Better still, mail $3.00 today and make sure Home Movies is delivered regularly to your home for the next 12 months.

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100 Ft. Reel— 8MM—Black and White	$ 3.75
100 Ft. Reel— 8MM—Kodachrome	15.00
200 Ft. Reel— 16MM—Black and White sound	12.00
200 Ft. Reel— 16MM—Sound and Kodachrome	37.50
200 Ft. Reel— 16MM—Silent in Kodachrome	30.00
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under mounting bracket, as required. When all is clear, spot index hole with 1/8" drill through turret, as shown in Fig. 3, and finish drilling with a No. 31 drill. Press in pin and cut to 5/8" length. The little support, Fig. 9, which is screwed to bottom of bracket to make camera stand erect, needs no further explanation.

The author did not dowel the assembly to maintain alignment, but instead used a little black lacquer between the parts. This proved entirely satisfactory. A drop of solder added to tip of camera release lever provides a smooth finish and makes it more comfortable to operate. Apply this finishing touch after everything else is completed.

So You're Going To Buy A New Camera!

• *Continued from Page 755*



REVERE "88"

LENS: 13mm. f/2.5 Bausch & Lomb, coated, or 13mm. f/1.9, focusing, coated.

SPEEDS: 8, 12, 16, 24 and 32 f.p.s.

FILM LOAD: 50 ft. dbl. 8mm. spools.

FINISH: bronze crackle with black trim.

FEATURES: adjustable footage meter; parallax corrected built-in viewfinder; positive speed control; exposure chart; lenses interchangeable.

PRICE: with f/2.5 lens, $77.50.



"REVERE "99"

LENS: Bausch & Lomb 12.7mm. f/2.8 univ. focus, or Wollensak 13mm. f/1.9, focusing, coated.

SPEEDS: 8, 12, 16, 24, 32 f.p.s.

FILM LOAD: 50 ft. dbl.-8mm. spools.

FINISH: bronze crackle with bright nickle trim.

FEATURES: 3-lens rotary turret; dual telescopic viewfinder, parallax corrected and adjustable for lenses of different focal lengths; adjustable footage meter; positive speed control; exposure chart; lenses interchangeable.

PRICE: with f/2.8 lens, $110.00.



REVERE "70" MAGAZINE

LENS: Bausch & Lomb 12.7mm. f/2.8, universal focus, coated, or Wollensak 13mm. f/1.9, focusing, coated.

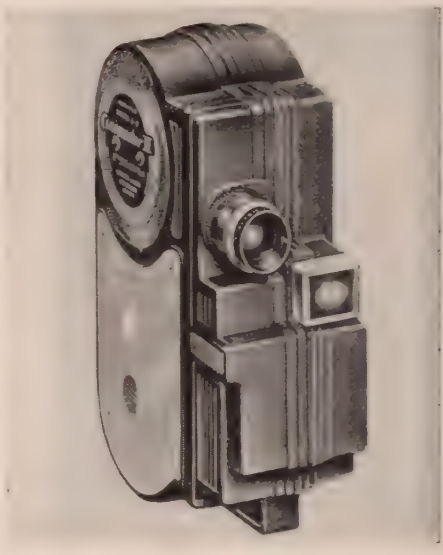
SPEEDS: 16, 24, 32, 48, 64 f.p.s., single frame.

FILM LOAD: standard 8mm. magazines.

FINISH: bronze crackle and leather with bright nickle trim.

FEATURES: quick-loading film chamber; single frame exposures; new-type ratchet winding key; cable release socket; film rating guide; built-in telescopic viewfinder; footage indicator; exposure chart; lenses interchanegable.

PRICE: with f/2.8 lens, $127.50. (New Model also to be announced with turret front).



UNIVERSAL CINEMASTER II

LENS: Either Wollensak or Universal, coated, ½" f/3.5 or f/2.5 fixed focus, or f/1.9 in focusing mount.

SPEEDS: 16, 24, and 32 f.p.s.

FILM LOAD: 25 ft. single 8mm. or 50 ft. double 8mm. spools.

FINISH: die-cast aluminum case, grey crackle finish.

FEATURES: built-in combination exposure meter and optical viewfinder; finder etched for ½", 1" and 1½" lenses; release lock.

PRICE: with f/3.5 lens, $51.90; with f/2.5 lens, $66.65; with f/1.9 lens, $96.75. Excise tax incl.



KEYSTONE K-8

LENS: Wollensak ½" f/2.5, fixed focus, coated; or Wollensak ½" f/1.9 in focusing mount, coated.
SPEEDS: 12, 16, and 48 f.p.s.
FILM LOAD: 50 ft. double 8mm. spools.
FINISH: beige crackle with bright nickle trim.
FEATURES: audible and visible footage indicator; exposure button lock; built-in viewfinder plus external finder; detachable leather wrist strap; exposure chart; lenses interchangeable; weight 1 lb. 12 ozs.
PRICE: with f/2.5 lens, about $64.00; with f/1.9 lens, about $91.50.

NOTE—A similar survey of 16mm. cameras will appear in the January, 1948, issue of Home Movies as a guide for prospective 16mm. camera purchasers. All prices indicated above for 8mm. cameras are approximate; may vary in different states.

Planning A Christmas Movie?

• *Continued from Page 766*

Mother in the kitchen basting the turkey.
Views of the gaily decorated table.
Family and guests taking places at table . . . serving the turkey . . . intimate shots of each.
And in the evening . . . lighting the tree; singing carols, etc.
Bedtime again—tired but happy youngsters retiring with a doll or toy tucked under the covers; mother and daddy, extinguishing candles and tree lights as a fadeout ending for your picture.

Naturally, the wide difference in the living habits of families makes it difficult to lay down here any particular continuity idea applicable to all. Some will spend Christmas at home; others will visit friends or relatives. Where there are kiddies, Christmas activities will be more extensive and certainly more opportune for the movie camera. But any movie maker can easily plot a successful course, following the guideposts in the list above.

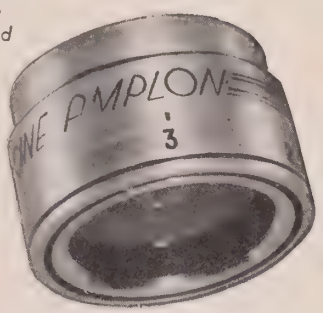
Another source of good Christmas film ideas lies in the successful Christmas movies made by other amateurs in the past. D. L. Hope's *Yuletide*—1946, filmed in 8mm. Kodachrome, shows careful planning of a holiday story told with pictures and titles in verse. The picture begins with shots in the kitchen —of mother baking fancy cookies, while



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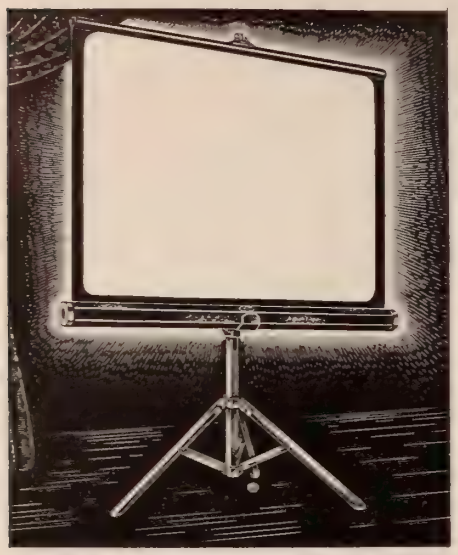
Doubles your field of view — increasing horizontal angle from 21° to 42°! Easy to use with any fast lens to give you both wide angle and speed. Has same speed as your own lens. If you have a 1.5 lens, the Cine-Amplon gives a 1.5 wide-angle at a fraction of the cost of a special wide-angle lens — yet you get exactly the same picture! Get the Cine-Amplon at your dealers' now — and then "catch" your entire set in your lens field. Only $33.00 plus tax! Write us now for brochure.



A triumph of lens-making skill — the result of many years of research. These lenses do not change the speed of your picture-taking lens, exposure or focus. They add new life-like vividness. Their sharp *focusing* gives you the clear detail so important with present day film and color. Write for brochure on WIRGIN PRECISION FOCUSING COATED LENSES — yours without charge. See these fine lenses at your dealers' today!

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7 year old Bobby assists with the sampling. Then comes a big package from the department store, which is quickly snatched from Bobby's hands and stowed away on a closet shelf. As the picture progresses, there are occasional flashbacks to the lad climbing a chair and attempting to learn contents of the package, which furnishes a sort of running gag. Christmas morn dawns and the camera catches intimate glimpses of members of the family opening their presents, and of the boy opening the big box that was kept on the shelf. The picture concludes with scenes of activities with visitors in the evening.

Using titles in verse, on the order of " 'Twas The Night Before Christmas," A. Bocci, of San Francisco, turned out an interesting Christmas film in 16mm. last year entitled *Santa's Mishap.* Mr. Bocci recorded the activities of his wife and child at Christmas time, beginning the night before Christmas with hanging up stockings, etc., and then showing the visit of Santa Claus with his pack of toys. While arranging the toys beneath the tree, Santa rips his trousers—a comedy touch which gives the film its name. Ensuing scenes, showing activities of family opening gifts Christmas morning, are cleverly tied together with the rhyming titles.

Howard Wyrauch, Niagara Falls, N. Y., used puppets and miniature settings to re-enact the Night Before Christmas for his 8mm. camera. Norman Fisher, Terre Haute, Indiana, recorded family events last Christmas beginning with views of his wife and child window shopping at night, closeups of colorful window displays, then proceeded with sequences showing the wrapping of gifts, hanging up stockings by the fireplace, culminating in gala activities of every member of family opening gifts Christmas morning.

Lon Wadman, St. Louis, Mo., has made movies of his little boy's activities every year since birth. Last year he edited these pictures into one reel, tied them together with titles, to produce "Fifth Christmas," a record of the boy's five Christmases. Here again, skillful titling made the picture.

So much for filming "ideas." The next thing to consider is the one problem that either stops many amateurs before they begin shooting Christmas movies, or results in such poor pictures they seldom have the enthusiasm for a second try at it. That is lighting and exposure. A great many movies filmed indoors are poor in quality simply because the maker was reluctant to provide sufficient lighting units to illuminate his settings. Photolamps, which are now available in four sizes and types, are inexpensive compared to the cost of film which is so often ruined by underexposure. This underexposure is the result, not of lack of fast lenses, but of insufficient photoflood lamps. If the lens on your camera is one of slow speed, such as f/3.5, you can get photographic results comparable to that of an f/2.5 or even an f/1.9 lens, simply by adding more photoflood lamps to your lighting setup—in other words, by using more light.

This does not involve an outlay for expensive light standards, nor even reflectors. Two new types of photolamps are now available having the reflectors built in. These, when used in clamp-on sockets attached to chairs or other pieces of furniture, or in floor or bridge lamps, with the light directed on the scene to be photographed, furnish all the illumination necessary for filming indoors with color film.

The baffling question for the amateur who has never made movies indoors is "How will I know what exposure to use?" There are two answers to this question: First, he can follow directions on the tiny exposure guide card which comes with every roll of Eastman movie film to find the most convenient lens-opening - light - distance combination; place the lights at the distance and set the lens at the aperture recommended; focus the lens, if it's in a focusing mount, and shoot. Second, he can use a photo-electric exposure meter.

The thing to remember in shooting indoors is that *distance of lamps from subject determines exposure.* How far you and your camera may be from your subjects has nothing whatever to do with exposure. You can stand well back, move in close, step a bit to one side for a new camera angle without changing exposure—just as long as position of lights with relation to subject remains the same.

A boone to indoor filming are the recently developed camera lights such as the Bensen, consisting of two or more photofloods mounted on a metal bracket attached to the camera with a tripod screw. With this type of illumination, lighting troubles are banished and there is none of the fuss of finding suitable supports on which to clamp photoflood

That Seal on Your Letters



reflector units and of stringing cables from outlets to lamps. A single cord, ample in length, is all that's required.

So, assuming you have been lucky enough to lay in a supply of film, your thoughts should now turn to formulating a rough shooting script of what you will shoot and how you will shoot it, so that your Christmas movies will have a touch of enduring story interest. Their photographic quality, of course, will be enhanced by checking your lighting equipment against the requirements of the locale of your shooting, and by stocking up, unstintingly, with the necessary photolamps. For even if your picture has good story value, it will fail to register if photographed so poorly it can hardly be seen on the screen.

Film Processing . . .

• *Continued from Page 775*

showed no density after first development and had no silver removed by the bleach, developed black in the second developer. Intermediate tones in the picture would have proportionate densities depending on the subject.

After the second development and washing, the film is usually given a hypo bath for five minutes. This does not serve to fix the film. The film is now completely processed and can be projected without further processing. The fixing bath is used for the effect of the hardener which is in all fixing baths, hardening the film so that it will not become scratched on projection.

So much for the theory of reversal development. There are many different types of developing equipment that have been illustrated and described in previous issues of Home Movies. There are many satisfactory developing outfits advertised in the columns of Home Movies, also. These include the open reel, the rack and tank, and the daylight type of which the well-advertised Morse G-3 tank is the best known. Of these, the open reel type is probably the most popular.

It is not our intention here to go into lengthy discourse on film processing procedures but rather, in the briefest possible space, to sketch briefly for the reader the comparatively simple steps necessary to process movie film at home —to show how really simple it is.

In view of the fact two types of black and white film are now commonly sold as "reversal," i.e., panchromatic and positive, the first important point to be stressed is that each film requires a distinctly different developer. When purchasing black and white reversal film for your camera, genuine panchromatic film will be readily identified as such on the package or in the film's trade-name. However, positive film stock is not always so identified. These

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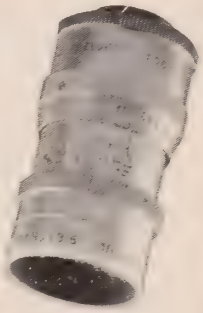


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usually carry the name "semi-ortho," or they may have the word "chrome" as part of the trade-name. These films usually rate an emulsion speed of around Weston 8 daylight, and can be assumed to have the general characteristics of straight positive film, indeed should be handled as such.

The following are the comparative formulas for the first developer for both panchromatic and positive emulsions:

	Formula for Pan. Film	Formula for Pos. Film
Water to make	32 ounces	32 ounces
Metol	15 grains	50 grains
Sodium Sulphite	½ ounce	½ ounce
Hydroquinone	90 grains	50 grains
Potassium Bromide	60 grains	60 grains
Sodium Hydroxide	136 grains	50 grains
Potassium Sulphocynate	38 grains	38 grains

The reason a different formula is required for each type of film is that positive film does not have an anti-halation backing, as does pan film, and unless the specific formula for positive film is used for positive, halation will appear around any and all white areas in the processed film. The positive formula has therefore been modified to overcome this result and to render a more pleasing over-all image.

Panchromatic reversal film should be developed from 8 to 10 minutes. However, it is advisable to first make short tests to determine the best time for the development of your particular film. Positive film, unlike pan film, can be processed with a red safelight for workroom illumination.

Knowing *when* the film is fully developed is one of the first things the beginner has to learn. When developing by inspection, the lightest part of the picture area such as sky, faces of persons in closeups, etc. should develop until the black shows through the back of the film. When viewed through the emulsion side, the film will appear to be hopelessly over-developed. If the picture area appears to be a normal negative of your original scene, when film is viewed from the back, you can be sure you have a good projection positive.

The first development controls density of the finished film. After the initial development, the film should be washed for five minutes. Then the film should be bleached for ten minutes in the following formula:

Water to make	32 ounces
Potassium Bichromate	75 grains
Sulphuric Acid C.P.	1½ drams
Water to make	32 ounces
Sodium Sulphite	2 ounces

The bleaching action can be observed taking place and when it is completed the result can be checked by looking through the film. Any white areas in the original film should now appear transparent. The film is then washed again for five minutes, an operation that aids in removing some of the bleach stain, so that the following clearing bath does not have to be too strong:

Treat the film in this bath for ten minutes or until all of the bleach stain is removed. After the clearing bath, the film should appear a clean white.

Now follows the flashing operation. If the film is being developed on an open reel, the darkroom lights may be turned on at this point and left on for remainder of the processing procedure. Flashing can be accomplished by fixing an ordinary 100 watt bulb above the processing reel so that its light will fall evenly upon the film as it proceeds through the remainder of the processing operation. Where a tank and rack method of processing is used, you must arrange for the film to receive sufficient light to completely re-expose it. A No. 1 photflood lamp in reflector set up at a distance of five feet from the film for an interval of two minutes should be sufficient to accomplish the re-exposure.

After flashing, wash film for ten minutes in clear, running water. The film will then be ready for the second development. Any good, non-staining MQ formula can be used for this step; also D-72 diluted 2 to 1 gives good results. Film should be developed until it is completely blackened. This will require about five minutes. Follow the second development with a five minute wash, and the film will then be ready for the acid-hardener fixing-bath. Subject film to this bath for five minutes, then give it a final wash for 20 minutes in running water.

Drying the film is the final step. Here another reel is required upon which to wind the film for drying, and in this operation the film should run through a clean wet viscose sponge to remove excess water from both film surfaces. After the film is completely wound on the reel, the sponge or a good chamois should again be used to dry both surfaces of the film. Drops of water, if left to dry on the film, will leave almost-impossible-to-remove stains.

Another thing to remember is that the film will shrink slightly as it dries and therefore some allowance must be made for this, either in construction of the drying reel, or by winding the film fairly loose on the reel.

Temperature is an all-important factor in processing reversal film. All solution and wash water should be kept at exactly 65 degrees F—no higher. High temperatures are the cause of most grief in film processing.

It is well to repeat again that development controls density of the finished film. If the processed film appears too light or too "thin," developing time should be shortened on subsequent films when subjected to the first developer. Where density is too dark, first development time should be increased. Whatever you do, never skip any of the washes prescribed in the reversal procedure

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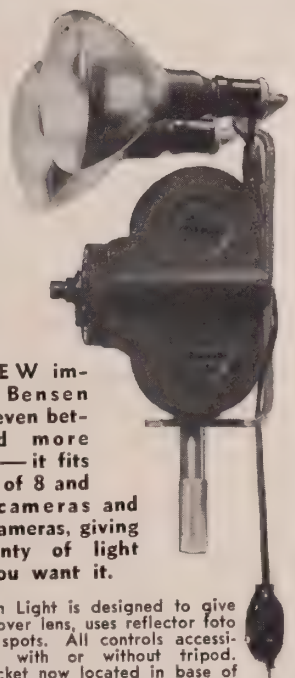


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nor cut down on the prescribed washing time; otherwise staining most likely will occur.

For the beginner unfamiliar with processing equipment, HOME MOVIES offers complete instructions for building home processing equipment, in addition to instructions on reversing film, in their book "How To Reverse Movie Film," sent postpaid for one dollar.

Show Them To The Public . . .

• *Continued from Page 774*

committee to arrange a highly diversified program, it turned out that the majority of films were travel documentaries. The final selections included: *Yellowstone,* a 250-foot Kodachrome scenic filmed by Wallace Tillinghast, Jr.; *An Alpine Paradise,* 800-ft. Kodachrome by Lester Shall; *Sugar Bush,* 300-feet Kodachrome by Walter Ogden; *Blossomtime In Dreamland,* 250-feet Kodachrome by Arthur M. Sharp; *Just Dudes,* 1200-feet Kodachrome by Milton Goff; and *Holiday For Two,* 200-feet Ansco Color by Arthur Mellor.

The skillful photography displayed in both the travel films brought to an appreciative audience the beauty of Yellowstone National Park and of other mountain areas of the continent. The documentary, *Sugar Bush,* dramatized the Vermont maple sugar industry, showing the process of maple syrup production from tree to pancakes. *Blossomtime* followed an Alice-In-Wonderland-like fantasy in depicting the dream of a little girl. *Just Dudes* chronicled the doings of adventuresome tenderfeet in dude ranch life. Comedy relief for the show was provided in *Holiday For Two.*

Each picture was presented with sound—that is, theme and background music was provided by discs played on turntables. Each picture was carefully scored with appropriate music, and several rehearsals were held prior to the big show, to acquaint the sound men with picture and cues.

Two sets of dual turntables were employed—one by Albert Feinauer, and the other by Lester Shaal. The exhibition commitee comprised of members Higgins and Tillinghast as projectionists; John Greenhalgh, electrician; Albert Feinauer, lighting effects; Carl Reetz and Raymond Henry, ushers; and Ernest Boehm, ticket taker.

Attractive posters were executed and placed in conspicuous places in shop windows and stores throughout the city, advertising the event well in advance. An attractive program was printed which was distributed without charge to guests as they entered the auditorium. Cost of posters and program was supported through sale of program ad-

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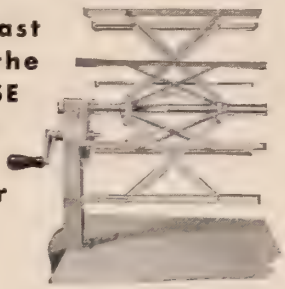
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vertising space to merchants. Admission tickets were printed by one club member using a small hand press which he purchased for printing his movie titles.

The show, of course, is now history. Everything went off exactly as planned, and the public was lavish with its praise. The event proved a tonic, for the club, too. Today, every member knows why it is important to complete his pictures with titles; to aim for story telling continuity in photographing and putting his picture together; to be oblivious of film costs in wielding the shears in editing. If nothing else, club members saw the importance of making their films appealing beyond the limited circle of friends and family.

Perhaps the greatest accolade that could come to the club is the two-page feature story with pictures which one Providence daily ran in its Sunday supplement describing the show. Members of the Providence Cine Club have just reason to be proud of their organization and of the contribution it has made in the cultural life of its city. Its achievement too, stands as a fine example for other amateur clubs to follow in the future.

Script Writing . . .

• *Continued from Page 773*

a little thinking before shooting started.

Pictures made "off the cuff" have had, practically without exception, one thing in common—they have been made by shooting a vast amount of footage. In a few instances, this footage has run to as much as a hundred or even two hundred times the desired final cut footage. In this vast flood of material, the editor can find practically anything, and the pictures takes form and is "written" in the cutting room.

There is nothing especially wrong with that—if you can afford it—but not many amateurs can afford to shoot 10,000 or 50,000 feet of film to make a 1,000 foot subject. Even if they could afford the film, they probably wouldn't have the time.

So the amateur, far more than the professional, is concerned with making every foot of film count, and with making every hour spent with the camera a productive one. No better means of insuring that has ever been found than that of planning the picture in advance —writing a shooting script.

Some distinction must be made, of course, between films which can be planned in their entirety, and films in which certain things will depend upon what happens during shooting. In a pure story film, in which everything is to be enacted by rehearsed performers, we can

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plan anything within reason with fair certainty that the picture will be enacted as written. In a documentary, however, we may be compelled to take things as they come. If we are filming a collegiate football game, for example, there would not be much point in scripting the action of the game itself, since the two teams might not be cooperative about doing it our way.

In most cases, however, even our documentaries will have at least a fair amount of footage which is to be staged, and which we can plan. If we are shooting a football game, we are more than likely to shoot a "framework" for the beginning and end which will show a particular group of friends or family attending the game, and by carefully planning this portion we can be sure that these two portions of the film, at least, will be smooth and effective.

We shall be primarily concerned, in these articles, with the acted or story film, since it is in these that the shooting script has its greatest value. However, much of what is said will apply with equal validity to documentaries and other types of home movies.

In our articles next month, we shall assume that you do want to write a script, so we shall begin from the beginning with "What is a story?" Before you can write a script, you must have something to write about, and we shall try to help you solve that problem of subject matter in the easiest way possible.

Contest Winners . . .

° *Continued from Page 765*

Achievement Awards

For Excellence In Photography: Carl Thomsen, Los Angeles, Calif., for fine 16mm. color cinematography in his VerHalen Trophy award film, "Rambling Through British Columbia."

For Excellence In Editing: John L. Young, Jr., Los Angeles, Calif., for a thoroughly professional job of cutting and editing on his trophy award picture, "What Fun On Balboa Island."

For Excellence In Titling: Carl Thomsen, Los Angeles, Calif., for the excellent titles, already described, in his prize-wining documentary film.

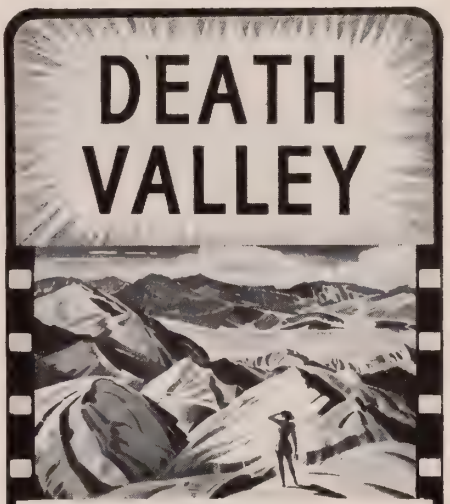
Following is brief description of content of trophy winning films in each class:

Trapper: A good original story interwoven with humor combines with skillful photography to tell the story of an ambitious lad who sets out to trap wild rabbits for profit, and winds up catching a wild skunk instead. What happens when the naive youth fails to recognize the animal's odor, and what happens to him when he returns home, holds interest until the final fadeout.

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Accompanying picture was a carefully selected group of records furnishing background music for the presentation.

The Fleet's In: Two sailors on shore leave in Long Beach, search for amusement in the beach city's gay fun zone, find action when they see a purse-snatcher victimize two girls, give chase and recover the stolen handbag. Winning friendship of the girls, the fast-waning shore leave takes on new importance as the two couples make the rounds of concessions and rides.

Through The Valley: A mystery story which takes place in a colorful mountain highland region and involves a young girl's unwitting murder of her brother when, disguised, he seeks to waylay and rob her of proceeds of a cattle sale.

What Fun On Balboa Island: Story pictures a family vacationing at Balboa Island, California. Clever, humorous situations highlight the picture from beginning to end in which the father of the family becomes the butt of the jokes. He unwittingly reaches for his fishing tackle, left on the pier, as his motorboat starts, dumping him into the water. Later, he leaves two small sons behind and goes fishing in a dory on the bay. Meanwhile, mother appears with fishlines for both kids and they angle for finny prizes off the pier. When father returns and shows kiddies the sardine which rewarded his fishing efforts, kids proudly display a yard-long barracuda. Pop promptly makes a deal with the kids, giving them a dollar bill for the fish, whereupon he rushes to their cottage to show fish to his wife. But the kids give the thing away, prompting their father to chase and chastise them; but the kids, anticipating this, have contrived to trip him up with a tug on a mooring line, which they have concealed in the sand. When pop takes a header in the surf, he comes up soaking wet but smiling, for he has caught a fish!

A Letter To Grandma: Three kiddies, without a thing to do, take mother's advice and write a letter to grandmother, describing events of their summer vacation. Scenes of places they saw and of their many activities are then pictured. Frequent cutbacks to grandma reading the letter, knits the various sequences together to make a highly pleasing family record.

Showing Up Father: A teen-age youth prevails upon his dad to help him build a model aeroplane. Together they visit a model shop and purchase a kit. Upon returning home, dad becomes so interested in the kit of parts, that he monopolizes the fun of its construction. The lad reluctantly visits the shop again and purchases another kit which he takes to his room and begins to construct behind locked doors. Dad's plane, hastily and carelessly constructed, of course, is a dismal failure. The boy shows him his completed plane, which is a power model, and the picture closes with boy and dad flying the plane in an open field.

Interlude In Iceland: A carefully photographed documentary picturing a little known country as seen through the eyes of two G.I.'s while stationed there during the war. This filmer covered the scenic, farming, and metropolitan phases of the country very expertly and the various sequences are well knit with lucid titles.

Crazy Over Water: A documentary film of Florida, featuring the Miami Beach area from land, sea and air. We see beach activities, the fabulous island estates, the deep sea fishing boat fleet, and there are colorful action sequences of water sports for which this land is famous. The scenes are given lively continuity by means of interesting narration furnished by magnetic wire recording synchronized with the picture.

October's Bright Blue Weather: A thoughtfully made pictorial film following theme suggested by Helen Hunt Jackson's famed poem by same name. Beautiful and appropriate scenes are introduced by stanzas of the poem used as titles.

My School: Equalling some of the best professional documentaries in color and sound is this very expertly photographed and edited record of a school and its activities, made as an exploitation film. Two teen-age high school lads, with some technical training in sound and dramatics, wrote, filmed, edited the picture and supervised the sound recording on film.

Clarimond: With a cast of players recruited from a little theatre, filmer has produced a psychological story with lip-synchronized sound and dialogue that has to do with a werewolf woman. The story is the equal of many mystery horror stories seen in theatrical screens today, and is enhanced by the capable direction of the producer and the talents of his cast.

Mars: This picture, described at length in the October issue of Home Movies as the Movie Of The Month, was staged entirely in miniature. It purports to show result of catyclysmic destruction of the planet, and at same time present this filmer's version of what the surface of this interesting planet looks like. Highlight is volcanic eruptions and destruction of a temple, staged in miniature, and the manner in which clever camerawork enhanced the illusion of reality. The sound, which is on film, consists entirely of mood music—a combination of Moussorgsky and Rachmaninoff.

Dearth of space in this issue precludes any description of the 25 fine 8mm. and 16mm. pictures which received Honorable Mention awards. To

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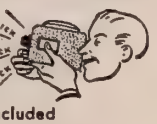
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other contestants who hopefully submitted films in the contest but failed to make the winners' circle, the editors of Home Movies extend their thanks and sincerely hope they will again enter films and become successful contenders in our 1948 competition.

Those whose cinematic skill and artistry produced amateur films so outstanding as to win for them one of the 40 awards, we sincerely invite to compete again next year.

4-Lens Turret . . .

• *Continued from Page 781*

owner has his choice of installation on either the right or left hand side. Most prefer to have it on the left side, according to Pictorial's engineers.

The turret application also means abandoning the regular Special viewfinder system. A choice of two optical finders is offered with the turret: the "Baby Mitchell" type at $165.00 additional, mounted and fitted to the lens fields, or the "direct-type" finder with large field and fine brilliancy of image at $95.00 additional, mounted and fitted to lenses. Prices do not include state and city taxes.

The "Baby Mitchell" type finder boasts coated elements, an apparent W.A. field of 1½" x 2", good magnification and parallax control—in all, a good professional viewfinder.

Price of turret, installed, is $125.00. Another model is also available which permits retention of the orthodox Eastman lens mount and optical system. This turret eliminates the need to purchase another viewfinder, or having to scrap or otherwise dispose of the camera's lens-holder-adaptors, and the price of this model is $150.00. Both turrets may be had in a choice of two finishes: the bright "natural dural" or "black dural" or anodized metal finish.

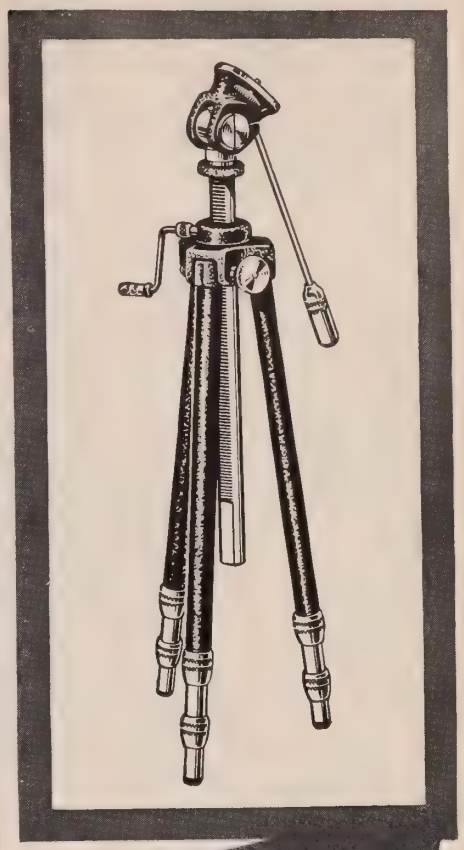
SMPE Chapter . . .

• *Continued from Page 781*

motion picture production after graduation.

On December 16, SMPE's West Coast Chapter will be guests of the student chapter at the Cinema Workshop on the University of Southern California campus. Several films produced by students will be shown and discussed and the guests will be welcomed through the Workshop.
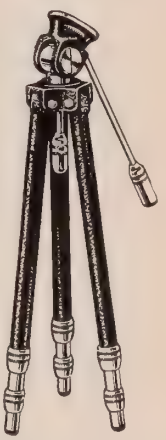




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WORLD IN COLOR PRODUCTIONS
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CINE roundup

. . . Brief Topics Of Interest In The Realm Of Movie Making

Electronics played a part in the development of a new photolamp by Westinghouse Electric Company engineers, involving a "wedding" of cadmium and mercury vapors in a slim quartz tube. Engineers believe the new light source may revolutionize motion picture set lighting and eventually be made available for use by movie amateurs. Under development for several years, a 1000-watt lamp has successfully passed numerous test shootings during the past year in the studios of Samuel Goldwyn Productions, Inc., Technicolor, and others.

The experimental lamp was 14 inches in length, 3½ inches in diameter and tubular in shape. The "wedding of the metals" in the making of these lamps is said to provide the numerous wave lengths of light to which color film emulsions are sensitive and results in higher quality color as well as black-and-white renditions.

•

Town Hall, Inc., 123 West 43rd St., New York City, announces a midwinter color motion picture filming course. Canfield Cook, film producer and consultant, will direct the course which is offered on six successive Monday evenings beginning next January. During the course, Mr. Cook will produce a two-reel film in front of class members to demonstrate methods advocated.



American Standards Association, 70 East 45th St., New York City, has released four new standards relating to 8mm. and 16mm. motion picture film and equipment. Included are American standard cutting and perforating dimensions for 16mm. silent motion picture negative and positive raw stock, also for 16mm. sound film, and 8mm. film. The new standard of dimensions for film sprockets is also included. These are available at 25c each and are of interest to those interested in construction of cine apparatus where making of film sprockets, etc., are part of the project. Write the Association first for description of standards available, or stating your needs.

•

Robert C. Davis, whose novelty film, *What Is It?* was described in the October issue, is in need of good 16mm. color footage filmed in Iceland. Film will be purchased on a footage basis. Readers with film to offer may contact Davis at 5329 Holmes Ave., Kansas City, Mo.



Harry Parker, past president of Los Angeles Cinema Club, world traveler and one of the pioneer amateur movie makers of the country, is en route to Buenos Aires for another filming adventure. Mr. Parker again will use his Filmo 70-DA with which he has filmed the many fine travel pictures that have so often highlighted the programs of his club.

•

Aimed at providing a complete theoretic and practical course covering all branches of portrait, motion picture, glamour, publicity, advertising and commercial photography, five prominent Hollywood photographers and cinematographers banded together recently to found the Hollywood Foundation of Photographic Arts. Director of the Foundation is Daniel Rocklin, newsreel and documentary film cameraman who was chief newsreel cameraman for General MacArthur's Pacific Command. Others are Ernest Bachrach, RKO's leading portrait photographer; Clarence Sinclair Bull, chief portrait photographer for MGM; Roman Freulich, co-author of the well-known book, "How To Make Motion Pictures," and Clifton Maupin, an Academy Award winner for photography in 1942. Foundation offices are located at 501 Taft Bldg., Hollywood.

•

It shouldn't happen to an editor, but right in the midst of completing judging of Home Movies' Annual Amateur

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Contest and starting the wheels turning on the December issue, Home Movies was presented with opportunity to move to the new quarters to which its staff had looked forward for months. We're all settled now in more commodious offices at 553 South Western Avenue, Los Angeles.

Incidentally, we wish to thank the many contestants in our 1947 competition for bearing with us in the delayed return of their films which our moving occasioned. Henceforth, we shall be in position to render better service on films sent in for review or as entries in the annual contest.

•

Samuel Briskin, head of Revere Camera Company, presented a check for $25,000 to the Damon Runyon Cancer Fund in memory of Revere employees and member's of employees' families who have died from cancer. The presentation was made by Roy Topper, prominent Chicago Newspaper Columnist, who represented Walter Winchell, at the Stevens Hotel on November 4. According to Mr. Topper, this was the largest individual contribution made to this cancer fund by any one person in the United States.

"It doesn't make any difference to cancer who we are or what we are," declared Mr. Briskin, " . . . whether we are of one nationality or another. And it doesn't make any difference to the Cancer Fund, either. The Cancer Fund is helping to save mankind."

•

Bardwell & McAlister, Inc., Hollywood manufacturers of the Mult-Efex Titler, report that the demand for their 300 foot color film which demonstrates how the elaborate title effects of professional motion pictures are made, is increasing sharply with sales of the Titler.

This film demonstrates how such effects as zooms, fadeouts, runarounds, forward and backs, flip-flops and many other special title effects employed in the major photo studios, may be duplicated by the amateur with a Mult-Efex. This film is available on request to all camera clubs and dealers from the manufacturers or any of the following distributors: Arel, Inc., St. Louis, Mo.; Craig Movie Supply, Los Angeles, Calif.; Eastern Photo Supply, Boston, Mass.; Eastman Kodak Stores Co., Chicago, Ill.; Eastman Kodak Stores, Inc., Los Angeles, Calif.; Eastman Kodak Stores, New York City; Hornstein Photo Sales, Chicago, Ill.; Raygram Corp., New York City; Willoughby's, New York City.

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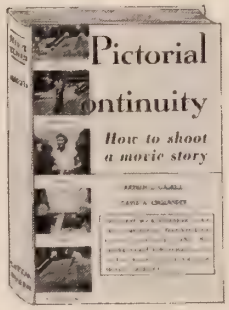
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Cine Workshop . . .

• *Continued from Page 777*

iliary lenses. (One centimeter equals 0.3937 inches, or, to put it another way, one inch equals 2.54 centimeters. —EDITOR.) This is done by pasting a narrow strip of black paper in the upper right-hand corner of the viewfinder objective. (See illustration.) This strip will be notched to indicate the center line of the picture area at the distances to be decided upon. Here is how it is done:

First set up before the camera a sheet of white paper with a heavy black ink line drawn through the center. Open up the camera and in the film gate insert a strip of frosted leader or tracing paper. Focus camera on the film or paper strip until the center line is sharply defined and located in exact center as seen reflected through the lens. Note position of center line as seen in viewfinder and indicate its position with a pencil mark on the strip of black paper. Move camera in to next closer position, observe position of center line in viewfinder, and make another mark on the black paper strip. Repeat this operation for the next camera position.

After the marks have been made on the black paper strip, cut notches at each mark with a sharp knife or razor blade so that the strip now appears as shown in Fig. 1. The notches will thus be easily seen by the photographer when looking through the viewfinder. To center camera with object, set up camera at the desired distance, as established by choice of auxiliary lens. Center camera on scene or object by moving the camera to right or left until the indicator notch is centered over the object, then shoot.

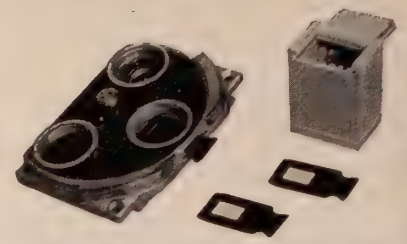
This system may also be applied where camera viewfinder and lens are on the same perpendicular plane, by locating the notch strip on the side of viewfinder objective.—*K. Heiberg Andersen, Kobenhavn, Denmark.*

Magazine "8" Dissolves

Owners of 8mm. magazine-load cameras can make accurate lap-dissolves without the backwind device necessary with other types of movie cameras, simply by removing film magazine, reversing it and replacing it in the camera, as follows:

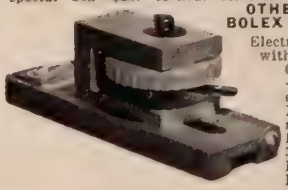
Let us say, for example, we wish to dissolve the introductory title, "Marbil Pictures Presents" into the main title, "Homeguard." We will employ a fading device, a titler and the camera. With the first title in place, it is photographed for the required time and faded out.

Let us assume that the fader used re-



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quires 3 seconds to open and close. The fader is closed, the camera started, and the fader started 2 seconds later. The camera is run until enough film is exposed for the title, then the fader is set to close, with the camera stopped when the fader stops.

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—*William Nemeth, Bridgeport, Conn.*

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Movie Analysis - "Body and Soul"

Continued from Page 773

promoter who owns both fighters. "Take it easy and just waltz around," he has been told. After 13 rounds of this, both men are nearly exhausted. In the 14th, Dorrell suddenly punches Garfield in the solar plexis. Totally unprepared for the blow, Garfield drops to the canvas and dazedly shakes his head. Garfield is flattened again by a brutal right to the jaw just before the bell.

As his handlers work him over, Garfield, the champ, slowly realizes that he has been double-crossed. Enraged when he realizes that the promoter has secretly told Dorrell to win by a knock-out, to enhance his own drawing power as new champ, Garfield cuts loose. He disregards the purse which he has bet against himself and with his last remaining strength batters Dorrell to his knees where the referee slowly counts him out.

The fight, of course, is not all of the picture; but it is the meat of it. James Wong Howe, probably one of the cleverest cinematographers in Hollywood, photographed the fight scenes with a hand held Eyemo camera while being pushed around the ring on roller skates or while squatting on a low 4-wheel dolly. By thus improvising new means of mobility for his camera, Howe was able to film the most spectacular fight action "right up close."

Other sequences in the picture, of course, deserve the studiously inclined amateur movie maker's attention, also. Particularly the opening sequence deserves study in view of the clever way locale and mood is immediately established by Howe's skillful photography.

The opening shot shows a boxing ring of a country training camp at nightfall. In a long shot, made from a high viewpoint, the ring is shown under brilliant moonlight. A punching bag rocks back and forth in the breeze, casting its long hard shadow on the canvas flooring. The camera slowly dollies forward and comes to rest before a screen-enclosed porch of a nearby house. Moving in closer, it picks up Garfield asleep on a couch.

A cut to a closeup of his face indicates he is sleeping restlessly, moving back and forth, and mumbling incoherently. Suddenly Garfield awakes with a start. The camera moves back for a full shot and pans with Garfield as he gets out of bed, leaves the house, takes the canvas tarpaulin off a parked roadster and drives hurriedly away. From the house, a group of people appear and call for him to stop, but without success.

This dramatic opening cannot fail to interest even the most blase moviegoer. It is an excellent study of cinema dramatics that offers some fine examples for the serious movie amateur to follow in staging his own dramatic movies.

Staging the opening in night scenes with their sombre shadows, etc., immediately suggests the serious dramatic mood that is maintained throughout the picture. The principal subject, Garfield, is dramatically introduced. The conversations of the people who gather just outside the house, as Garfield flees in his car, sets the plot when it is indicated that Garfield is to engage in a championship bout the following evening.

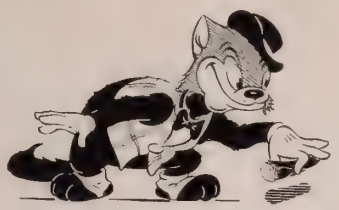
This introduction is known as a "setting" opening. For the amateur who may sometime make a dramatic picture in which the "setting" is all-important, this is worth his careful attention. The "setting" in this case is boxing and the image used is the prize-fight ring. In other film stories in which atmosphere is all-important, such as a horror story, the important element to stress in the opening is the atmosphere. Where the film story is mostly concerned with characters and settings, atmosphere or mood play a very minor role, and best opening would then be one in which the characters are presented in an illuminating scene.

Another worthwhile point to observe in the opening of *Body and Soul* is that the scenes are not static. The panning and dollying camera at the beginning gives movement to the screen's visual imagery. When Garfield, aroused from his sleep, violently quits the training camp, his action grips the audience's attention.

The picture reaches its climax in the boxing bout that is extremely well presented. James Wong Howe kept the camera close to the fighting at all times. He rarely resorted to long shots. He photographed from the edge of the ring at a low angle just as the spectators at ringside would see the fight or as a newsreel camera might see it. Then, he intercut with these full shots, close-ups of fighters' faces and of close-in punching, while following the fighters about the ring on roller skates or crouched on a small dolly.

This kept the camera close to the fighters and the action at all times. It captured a very intimate feeling of the action taking place. One is made to feel that he is actually at the ringside. And when Howe intercuts to close-ups of the fighters' faces, you understand more vividly their emotions and the terrible hardships of the bout.

Howe also kept his camera quite free and fluid. He panned back and forth to follow the boxing action as the fighters



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moved around the ring. This quickly moving camera—often moving so fast as to cause a blur—adds to the realism of the scene as well as builds up the feeling of violent action.

The technique of filming this sequence involved different camera setups with the various scenes then intercut. The close-ups of the fighters were shot all at once; then the shots from the ringside; then the scenes of the fighters in their corners; finally the medium long shots of the fight audience and other scenes vital to the story-telling elements of the sequence. All these various shots were then carefully and skillfully intercut in editing to convey the story, capture the mood and feeling, and build up to the final climax when Garfield knocks out his oponent.

In *Body and Soul,* there are many other sequences of interest to the movie amateur. There is a very effective montage sequence which shows the quick rise of John Garfield from the time he first sets out as a professional fighter until he makes his bid for the championship. This is achieved primarily by quick cutting between scenes of various fights and scenes of travel as Garfield takes his spin around the country building up a boxing reputation.

Dramatic moods, skillful photography, clever editing — these are the things for the serious movie amateur to look for in analyzing *Body and Soul.*

International Film Festival . . .

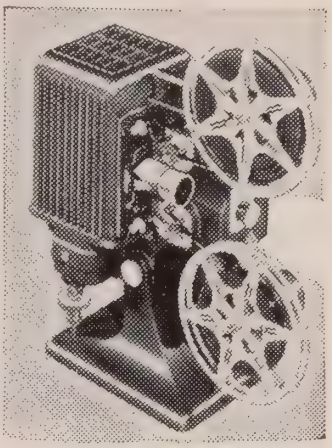
• *Continued from Page 771*

makers of the competing films were present at the showing. In such instances they were called to the stage to make a few remarks about their picture. Among those so honored were Robert Felsette of Hollywood, who entered his film *Ciné Whimsy;* Mr. M. MacEvoy of Australia, competing with a 16mm. sound-and-color film on underwater fishing; Mr. Mouls of Paris, and Lars Berg of Sweden.

The jury's final decisions were not announced until several days after conclusion of the festival, consequently those participating with films watched the daily newspapers avidly for word of the festival's outcome.

French movie amateurs were particularly fortunate in having opportunity to study the work of amateurs in other countries. They saw, for instance, 16mm. Kodachrome films that were the technical equal of the best professional films; they saw skillful photography by 8mm. cameraists matching anything screened in 16mm.; they saw unusual documentation of interesting subjects, and, in the main, they came away with high regard for their brother ciné enthusiasts in other countries.

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One of the great things demonstrated by the Cannes Film Festival is that silent amateur films speak an international language. Whereas, sound films made in one country present a certain barrier to acceptance because of the difference in languages, amateur films made without benefit of sound still retain the essential elements of the old silent motion pictures: more coherent continuity in the plot, effective pantomime, and none of the quick cuts of modern sound films — making them more readily understandable to foreign audiences. The fact not all the jurors could read the subtitles of foreign entries did in no way hinder their grasp of any picture's objective.

When the jury's votes finally were tabulated, the following awards were announced:

INTERNATIONAL CHALLENGE CUP
(Premier Grand Prize for Best Film In Competition)
Meshes of the Afternoon, 16mm., by Maya Deren, America.

INTERNATIONAL GRAND PRIZE
—16 MM. COLOR
I Gallop Mid Karliken, scenario film by Lars Berg, Sweden.
Mon Jardin, artistic pictorial presentation by M. H. Veber, Belgium.
Greece, Egypt, Pyrenees, travel documentary by M. Hellinger, Holland.
Underwater Fishing, sport documentary by M. MacAvoy, Australia.

INTERNATIONAL GRAND PRIZE
—16MM. BLACK-AND-WHITE
Notre Pain Quotidien, documentary by M. Vardel, Switzerland.
Nocturne de Debussy, scenario by Quinto Albicoco, France.
Vallauris Pignatte City, educational documentary by M. Signalls, France.

INTERNATIONAL GRAND PRIZE
—8MM. BLACK-AND-WHITE
Sur Les Bords De La Volta Noire, documentary by M. Vaudiau, France.
Easy Tracks, sport documentary by M. Lopez, Chile.
Au Telephone, scenario by M. Fort, France.

INTERNATIONAL GRAND PRIZE
—9½MM. BLACK-AND-WHITE
L'Appel des Rochers, documentary by M. Touret, France.

INTERNATIONAL GRAND PRIZE
—8MM. COLOR
Promenade Au Parc, artistic documentary by M. Fournier, Switzerland.
Bauchwand Rekonstructions Operation, scientific documentary by Dr. Kubanji, Hungary.

In addition to the above awards, the jury presented special trophies for the best French film and the best foreign film. Mr. Quinto Albicoco, president of the Ciné Club of Cannes, received the Premier Grand Prix Du Film Amateur Francais for his picture *Nocturne de Debussy,* which also captured a grand prize trophy in the 16mm. black-and-white film class. Mr. Lars Berg of Sweden was awarded Premier Grand Prize for the best film submitted from a foreign country.

Space does not permit even a sketchy description of all the prize-winning films. Two or three, however, are so outstanding they deserve additional comment. Mr. Lars Berg, winner of the award for best foreign picture, also one of the Grand Prize awards in the 16mm. color film class, has established himself as one of the world's outstanding amateur cinematographers. His *I Gallop Mid Karliken,* beautifully photographed the nightlife and the outdoor activities of the people of Sweden. Against the background of a clever and refreshing love story, the gayer side of life in Stockholm, such as her regattas, turf meets, etc., is documented.

Maya Deren's *Meshes of the Afternoon* is a surrealistic study, highlighted by many interesting camera treatments, certain to gain wide recognition for Mrs. Deren's talents. Moody and impressive, the picture aroused considerable reaction among those in the audience.

Nocturne de Debussy, by Quinto Albicoco, presented a clever story idea. Two statues in a park, Nymphe and Satyre, come to life one evening about midnight and frolic through a number of humorous situations. Then, as dawn begins to break, the two lovers return to their pedestals in the park, becoming silent statues again.

Among the many films receiving Honorable Mention certificates, one of the most outstanding was *Cine Whimsy,* the American entry of Robert Felsette of Hollywood, a film reviewed in the December, 1943, issue of Home Movies. A print of this picture has since been acquired by the film library of the Museum of Modern Art, New York City.

Another Honorable Mention award film which aroused considerable interest was *Contraste,* produced and entered by members of Cine Club of Cannes. A scenario film, it is based on a novel theme, that of showing contrasts between modes of yesterday and today. The picture opens with a young girl kissing her sweetheart goodbye. The scene is observed by the girl's grandmother, and she calls to her and proceeds to tell the girl how sweethearts courted when she was a girl. As the picture unfolds, the mode of courting, loving, dressing, etc., contrasted with that of today, is told in retrospect.

Preparations are already begun on the 1948 International Amateur Film Festival. It will take place at Cannes, and next year it will be held in conjunction with the International Film Festival for professional motion pictures. The two



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festivals will be integrated, so that amateurs will be afforded opportunity to display their films before some of the most notable motion picture critics of Europe and America.

It is expected that America will be well represented in the 1948 Festival. The publicity beamed toward America for the 1947 event failed to reach deep enough, with the result that only a few movie amateurs knew about it and many of those who did were not sufficiently "sold" on it. Unfortunately there are still a great many amateurs who do not trust their films in the mails, but the record is clear on this. There have been very few films lost in trans-oceanic transit and the Festival committee exerts every possible precaution to insure safety of all films while in their hands.

Movie amateurs interested in next year's competition may indicate their desire to enter one or more films in the Festival by writing to Mr. Quinto Albicoco, president Cine Club de Cannes, 31 Blvd. d'Italie, Cannes, France.

New Exposure Meter . . .

• *Continued from Page 780*

bottom of the meter. To enable a match to be obtained the range-shift and colour correcting discs must be set to the appropriate positions.

The exposure is then read off against the selected aperture, the red, white or blue exposure scale being selected to conform with the colour of the centrally disposed index on the range-shift disc. In cine work, a stop is selected to suit the fixed exposure and an index will be found on each exposure scale for this purpose.

For the high-light method, the white index on the knurled ring next to the film speed scale is set against the appropriate speed number. The brightest area in which detail is required is matched and the exposure read off the the same way as for the shadow method.

Setting the white index against the film speed so alters the meter calibration that a match is obtained with a subject brightness one hundred times that in use with the black index for the same indicated exposure. Thus the exposure is based on the highest density in the negative instead of the lowest as in the shadow method. When the photometer is on its high range the subject brightness as seen through the telescope is considerably reduced, and the shaped eyepiece must be used to exclude all extraneous light from the eye.

A lower setting than that given by the white film speed index may sometimes be used. For instance, in portraiture the correct location of the facial tones on the characteristic curve is an important consideration. A suitable brightness level for the facial high lights,

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particularly in cine work, is thirty times the basic shadow level.

For the best results, emulsion speeds appropriate to the users' own technique should be found experimentally. The most accurate way of doing this is to photograph a step wedge and co-relate the brightness of the steps with the exposure given, aperture used and resulting negative densities. In most cases, however, two or three trial exposures based on speeds around that indicated by the manufacturers will soon give the information required. The film speed numbers on the instrument are in terms of the new B.S.I. degrees.

A table of conversion from other systems is given in the instruction booklet accompanying each meter, but it must be appreciated that numbers in different systems are determined by different methods. A speed value arrived at by reference to this table must therefore be used with caution.

For cine and color work using the reversal process, an experimental determination of speed is even more desirable. The high light method is recommended for exposure estimation. A white object in the subject should be measured and if no such object exists, a measurement should be taken on a piece of matt white paper or card illuminated in the same manner as the subject. The paper or card should be held at right angles to the light source in order to obtain the maximum high-light reading.

The meter enables the photographer to obtain light measurements with accuracy hitherto unobtainable by taking readings of very small areas from the camera position. One great advantage of the meter for motion picture work is the fact it can be used from the camera position for measuring selected sections of the scene or, for example, the face of a player, unaffected by extraneous light, and the exposure determined within less than 10% deviation.

For outdoor motion picture work, the meter is even more useful because of the scattered light which often makes the taking of incident light meter readings impractical.

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● *Continued on Next Page*

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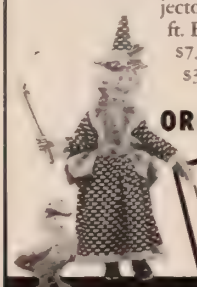
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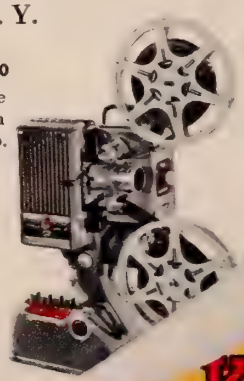


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